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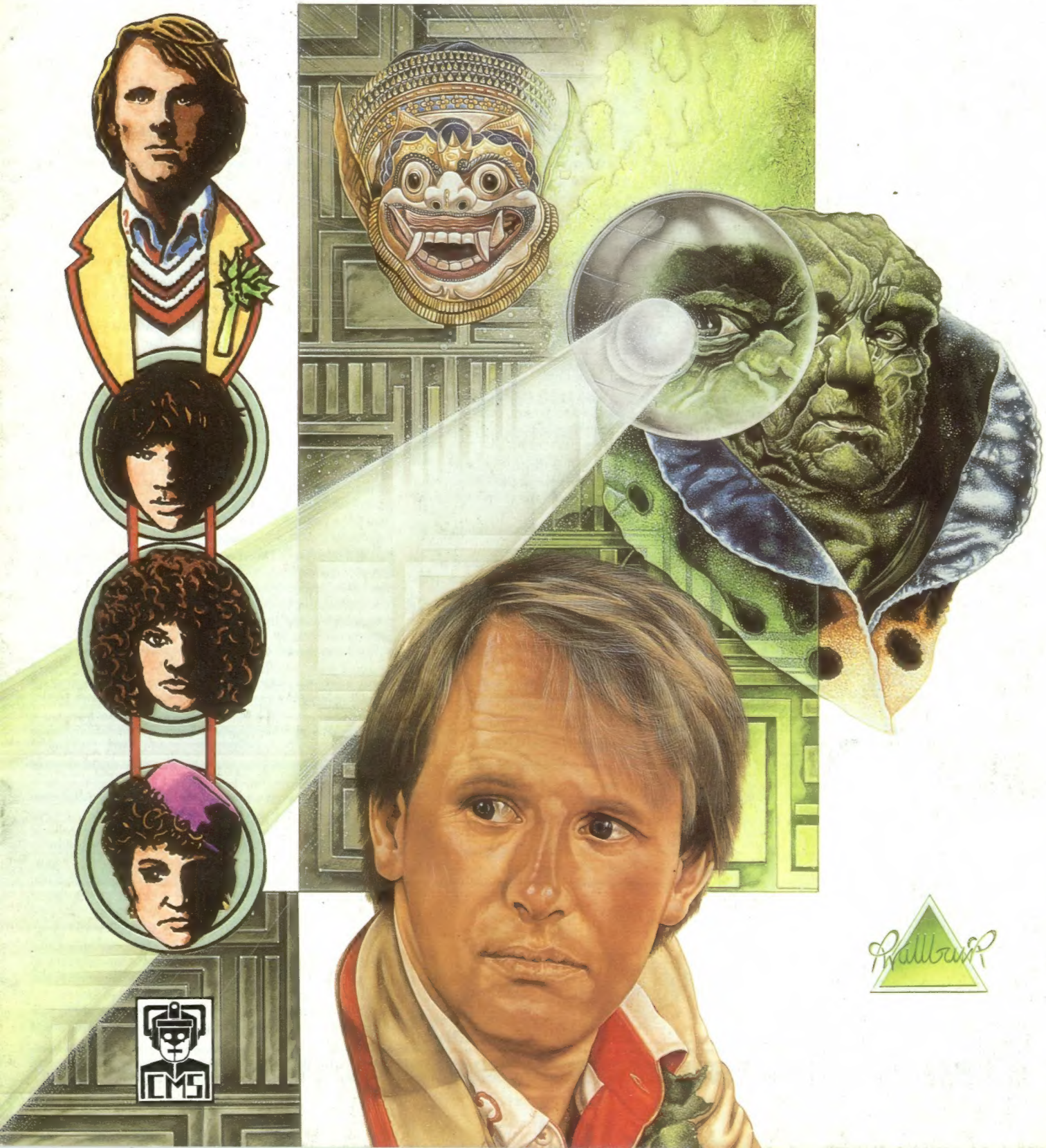
DOCTOR WHO

IN-VISION

FOUR TO DOOMSDAY

THE MAKING OF A TELEVISION DRAMA SERIES



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Selected extracts from The Holy Bible of the People of the Planet Urbanka, in the Solar System of Inoksi in the Galaxy RE1489, An Awfully Long Way Away...

Part One: The Testament of Flesh-Time

THE FIRST BOOK OF MONARCH, CALLED

TELEBIOGENESIS

telos - distance
bios - life
genesis - beginning.

CHAPTER 1.

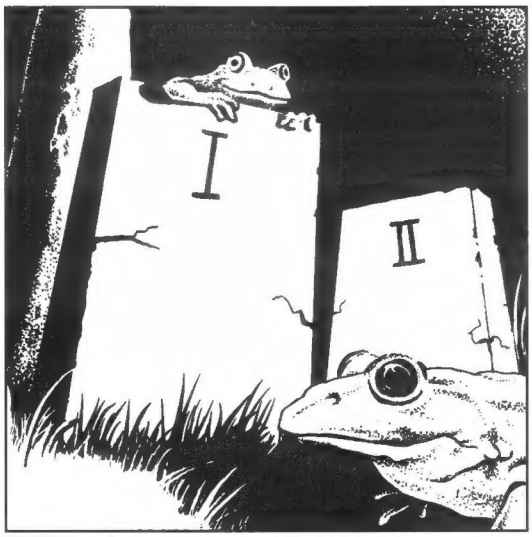
IN the beginning was the Word. And the Word was frog.
2 And the Lord our Creator spaketh unto the void, and He said, Let there be Light. And there was light.
3 And the Lord did add, by way of an afterthought, let this light travel at an unparalleled speed. Let this light be the ultimate, the constant by which all matter and energy may be measured. Let it be the greatest force in my Creation, ineffable and immutable, its essence never to be harnessed or exceeded by any man, frog or god.
4 And at that moment, the Creator regretted his words, for even an omnipotent deity cannot revoke His gifts. And the Lord vowed not to make the same mistake with regard to free will.

CHAPTER 3.

AND it came to pass, upon the morning of the sixth day, that the Lord created a man and a woman in his own image: and the man he called Persuasion, and the woman he named Enlightenment. And he set them down in a peaceful arboretum, and he told them not to eat of the tree of death, because it was poisonous, and so they didn't. There were more than enough avocado pears to keep them going.

CHAPTER 4.

AND the Creator did present his subjects with two great tablets of silicon upon which were carved the words of his commandments.
2 *I am the Lord, thy Monarch, who has brought thee forth into the land of bondage.*
3 *Thou shalt not oppose my will. I have eliminated the concept of opposition.*
4 *Thou shalt conform. Conformity is the only freedom.*
5 *Thou shalt submit to a politically-theological hierarchy of command. There must be a class system: it is essential for good government.*
6 *Thou shalt not love. Love is a blasphemous exchange of two fantasies.*
7 *Thou shalt not interfere with thy Lord's Monopticons.*
8 Majesty, giggleth Enlightenment, What are Thy Monopticons...?
9 They're my one-eyed roving probes, explaineth the Lord.
10 Even Persuasion could not resist a smirk.
11 Thou shalt not take my big black balls in vain, thundereth the Lord, but by then it was far too late.



THE SECOND BOOK OF MONARCH, CALLED

TIMETOAD: EXODUS

CHAPTER 1.

AND so the people of Urbanka were cast out of their peaceful arboretum, and the Lord sent down upon them a plague of frogs, and a whole succession of other amphibian diseases. And for one hundred thousand generations the people of Urbanka did suffer the trials of the flesh-time.
2 And the planet of Urbanka did become exhausted and polluted and the people of the planet did languish horribly with hunger and heart-disease, and arthritis, bronchitis, the common cold, chicken pox and infantile fin-rot. And even the very sun in the heavens grew angry with the people and burned red.

CHAPTER 3.

AND there arose from among the people of Urbanka one man who was possessed of the spirit of the Lord, and it was said that the moribund sun shone brightly over the pond in which he was spawned.
2 And this Messiah, this Majesty, this Monarch, did save the chosen people from the tyranny of the flesh, and did pledge to lead them forth into the promised land beyond the stars: a land of milk and honey, and carbon, silicon and other vital mineral deposits. And this Monarch did take into his service two holy ministers, a man and a woman. And these disciples did adopt two holy names: and they were the names of the first two souls of His Majesty's creation.
3 Then this Monarch did spake unto his ministers of Persuasion and Enlightenment, and he said: The end of the flesh is nigh. Build thee an ark of non-corrosive steel with a polymer compound interior, and take into this ark the entire number of the Urbankan race.
4 And Enlightenment and Persuasion were amazed, and did say unto their Lord, But there are three billion of them. They'll be packed in like sardines.
5 And his Majesty did say, I'll find a way.

THE FOURTH BOOK OF MONARCH, CALLED

NUMBERS

Chapter 1.

THUS the people of Urbanka went forth amongst the stars, and they did multiply. And lo, they did also subtract, divide, square root, differentiate, integrate and attempt numerous other complex calculations in their holy quest to reveal the sacred equations which might restore their Lord's mastery over the hegemony and velocity of light.
2 And they travelled across the firmament for over twenty thousand years, accelerating as they went. And lo, they beheld before them a small bluey green world, and His Majesty found it good, especially the greener bits. And they went down among the people of this realm and did invite a group of holy dancers to join their numbers, for these primitive people had mastered a musical instrument of such wondrous tones that its melodies resembled a bullfrog's lusty croak. And they could hop like frogs too.
3 And so once more the chosen people journeyed home. But they found that their world was now blighted with countless corruptions, and was no longer a very pleasant place to be. And there was much lamentation and wailing and gnashing of tongues. Until at last it came to pass that the people of Urbanka resolved to return to the little green planet which Monarch had called the Earth. And this took them a further twenty seven thousand years.
4 But by this time the people of this Earth had cast up a group of strange women who didn't talk much and could dance like tadpoles, and His Majesty's thoughts returned nostalgically to his youth, and He decided He'd like to see his homeworld again. But Urbanka still wasn't what it used to be, and so they headed back towards the Earth. This time it only took them four thousand years. No records are available to explain this turn of

speed.
5 On this occasion, His Majesty was attracted to a group of Earthlings whose dragon-dance reminded him of his great uncle Salamander; and so the Urbankan ark repeated its impression of a cosmic yo-yo and returned to Earth a fourth and final time some three thousand five hundred years later. On their final visit, the Urbankan people attempted to kidnap a promising young playwright, but he escaped their clutches, and they were forced to make do with a second-rate philosopher instead. The dramatist — one Aristophanes — eventually came to recall these events in one of his more famous works.
6 And in all the Urbankan ark did visit the Earth four times, and sought followers from a total of four different cultural groups. And His Majesty did prophecy that, some four days before their next Terran dropping-time, his subjects should be joined by another band of travellers, whose number would also be four.
7 I do like the number four, Monarch confessed to his two ministers. I wish there were another of us.

Part Two: The New Testament

MATTHEW

CHAPTER 1.

AND the people of Urbanka and the four tribes of Earth did wander the void for another hundred terran generations. And Monarch spoke unto his people, and he did say,
2 Lo, there is one who shall appear among us, who shall come in the body of a fresh and youthful boy, and his mathematical skills shall deliver us from our wanderings, for, yea, he shalt be my second coming.
3 And the people of Urbanka and the four tribes of Earth did rejoice, and did dance and duel and blow their didgeridoos.
4 And Monarch's faithful ministers did ask their master how they should recognise this chosen one. And His Majesty spake unto them: He who shalt loose us from the mathematical shackles of linear time, he shalt bring with him a companion, a human woman: and thou shalt know her by her clothes and by her hair - for, as my fashion-conscious ministers are doubtless aware, the peoples of Earth now adorn their sickly bodies with glorious vestments and strange cosmetics, for our promised Land is indeed a world of absurd plenty —
5 A land of silk and henna, Persuasion breathed.
6 Yes, something like that, said the Lord.

PETER and PAUL

[Traditional story told in the saloon bars of the Terran-Urbankan colony ship Anarchy, in the third millennium of the Earth calendar. Picture the scene: Urbankan and human silicate-polymer constructs relax together in an atmosphere of mild philosophical and scientific rivalry (and in an actual vacuum). Imagine yourself a fly on the wall - not a great position in bar full of giant frogs - imagine yourself a monopticon. Music plays in the background: the Kurkutji Woodwind Quartet performs a haunting rendition of the popular hit I Don't Like Doomsdays, while an ancient Athenian sage sways at the microphone and croaks "The silicon chip inside my chest is switched to overload..." In a quiet corner a woman named Villagra and a man called Lin Futu dance slowly in each other's arms. Propping up the bar, a young Urbankan addresses the Cantonese barsteward: "Barman! Barman! There's a fly in my drink. Cheers!" Further along the bar an older Urbankan begins to slur...]

Look, stop me if you've heard this one before, but there's these four ethnic representatives — a Chinaman, a Mayan, an aboriginal Australian and a Greek — and they're all aboard this whacking great ark in space. Nah, this isn't the one about the Monoid, the Wirrn and the Golgafrincham door-to-door salesman (You know: that's the one I'd get, says the Wirrn to the chap from Golgafrincham, and his scouse Monoid neighbour nuts him one) — this is a different one.

Well, these four ethnic types, they've all been convinced to come on board by this big fat bloke — nice bloke, nice and fat — who knew some really spectacular tricks: the feeding of the three billion with just five loaves and two avocado pears, you know, the works. Those who are sick, he said, come unto me and I shall make thee well. He promised eternal life, health and happiness in a celestial paradise, a kind of silicon heaven.

Anyhow that all goes fine for thousands of years until one day, from out of nowhere, there appears these four other folks. An Alzarian, a Terran, a Gallifreyan and a Trakenite, they say. That's when all hell breaks loose...

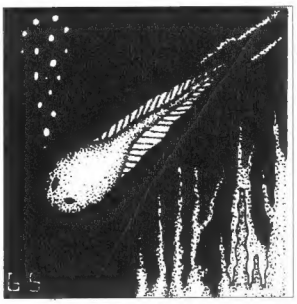
This geezer called the Doctor - well, to cut a long story short, he's eventually managed to persuade the four ethnic guys to stand up against the tyranny of this mythico-animistic totalitarian oligarchy, right — and there he is, hanging in space with nothing but a length of rope and a comedy helmet (and this is a flesh-time fellow, I kid you not), and — for reasons best known to our more obsessive historians — he's trying to reach this big blue box which has parked itself alongside the spaceship. Of course it all goes horribly wrong. The young boy he's brought with him proves about as useful as a Mayan princess in a debating competition, and then some nasty piece of work in a poncey suit turns up and tries to despatch this Doctor once and for all. Of course, an epic struggle ensues...in pretend slow-motion too, which is how people used to act in a vacuum in the good old days.

...And anyway he finally lobs this recreational projectile at the side of the spaceship and it bounces back with sufficient momentum to propel him towards his big blue box. No, I don't believe a word of it either. The whole narrative's a bit dodgy when you actually come to think about it. Yes, that's right. What you'd call a real Doc and ball story.

THE REVELATION OF ST. [RATFORD] JOHNS

CHAPTER 1.

AND it came to pass that this Monarch was betrayed by one of those he loved most dearly; and he was sold out for three pieces of silicon. And His Majesty did wail most bitterly: Bigon, Bigon, why have you forsaken me?
2 And the people of the four tribes did turn against His Majesty, and the one they called the Doctor did raise his hand against His Majesty, and did reduce him to the size of a grain of sodium chloride.
3 And lo, this Doctor came to place a great helmet over His Majesty's stricken form, lest the messiah of Urbanka should ever try to rise again.
4 But so far, as far as we know, he hasn't done so. Praise be to the Lord. The great silent, non-existent Kangaroo-dragon-toad-god. May the four tribes of Earth and the good people of Urbanka live in peace and close musical harmony for ever more.
5 A-frogs and A-men.



ORIGINS:

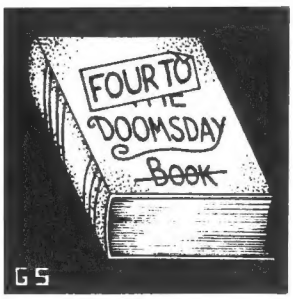
The prime objective of FOUR TO DOOMSDAY was to give Peter Davison a straightforward story where-in he could start to develop his fifth Doctor personality.

Right from the outset Davison's biggest worry in taking on a commitment to the series was how he was going to play the Doctor. In an interview for ***Doctor Who Magazine 213*** he frankly confessed, "Even when I started making the series I had no idea what I was doing with the character. I never have any idea what I'm doing. The best I can hope for is that I can come up with a kind of bland, nondescript performance on day one of re-hearsals, and hopefully something emerges over the course of time." Prompted on whether his Producer had given him any pointers, the actor was equally honest. "He [John Nathan-Turner] gave me no clues about characterisation, because you can't really if you're talking about a seven-hundred and fifty year old Time Lord. He just said, 'Do what you want to do', which is a fairly baffling thing because you don't have anything to go on."

All these worries, and more, Davison communicated to Nathan-Turner, Barry Letts, Christopher Bidmead, indeed to anyone who would listen. Neither were some of the replies he received all that encouraging. Patrick Troughton, whom the 29-year old actor met briefly in a BBC car park shortly after landing the role, merely advised him to have fun but not to do it for more than three years. Even more negative was one of Davison's Directors from **All Creatures Great and Small**, Christopher Barry, who told him bluntly he didn't think he was right for the part.

Aware of his lead actor's concerns, John Nathan-Turner took a decision that the first story to go into production would not be the first Season 19 story to be transmitted. The intention was that Davison should find his own feet during a routine adventure and thereafter have his characterisation mentally in place by the time the first in transmission order story went into the studio.

As 1980 rolled into 1981 the impetus was to find a "traditional **Doctor Who**" storyline that would provide a suitable launch vehicle for Peter Davison.



SCRIPT:

There were few developed storylines for season 19 'in the cupboard' by the outset of the year. Christopher Bailey's Buddhist parable was fairly well advanced but its narrative structure was complex and often very oblique. There was a promising story breakdown by a new writer, Eric Saward, and some draft plotlines from such names as Andrew Smith and authoress Tanith Lee, but from a scripts in preparation point-of-view there were only two real candidates, PROJECT ZETA PLUS by the MEGLOS writing team of John Flanagan and Andrew McCulloch, and FOUR TO DOOMSDAY by that story's director, Terence Dudley.

As documented in **IN•VISION 53**, Dudley had decided in 1980 to retire from Producing and Directing, but had expressed a wish to carry on writing. A capable script writer he had even been approached to submit story ideas for **Doctor Who** back in 1963. Taking him at his word Christopher Bidmead invited him to submit some ideas following the completion of MEGLOS, which Dudley had directed. Two viable plots came in as a result; a 1920s murder mystery, featuring no monsters, and a science-fiction plot based around the idea of bureaucracy and mega-lomania gone mad — a notion very akin to Terry Gilliam's film, *Brazil*..

Wary of alluding too closely to other Kafka-esque material, Dudley was asked to restructure his story and remove all the pastiche elements. The result was more or less FOUR TO DOOMSDAY; the tale of a megalomaniac, frog-like alien, so corrupted by the power it wields over its people that it has come to believe it is God. Determined to lead its people from their own doomed world to a new "promised land", the creature is journeying to Earth to extend its divine rule there as well. It was a workable, if unadventurous plotline, but for a long time PROJECT ZETA PLUS was still the front runner.

The Flanagan/McCulloch four-parter was also a space opera but based on the theme of approaching nuclear conflict; a topic very news-worthy during the early Eighties, even before Ronald Reagan proposed his Strategic Defense Initiative (more generally known as the Star Wars Project) a few years later. In outline, it dealt with two former warring planets, both of whom have recently developed super-weapons. One has devised an impenetrable 'Star Wars' shield to render it impervious to attack. The other, realising it cannot attack the shield directly, has charged its chief scientist to come up with a doomsday weapon. This weapon now exists in the form of a 'star killer' missile capable of triggering a nova reaction in that solar system's sun. By the time the Doctor arrives a peace conference of sorts between the two races is under way, but it is stumbling under the conflicting wishes of the hawks: the military who favour pre-emptive strike action, and the doves: the politicians who want peace but only on their terms. However, the unthinkable occurs and the missile gets launched. The perpetrator of this act, the Chief Scientist, turns out to be the Master. It is then up to the Doctor to thwart the Master's plans while at the same time engineering a solution to the missile crisis that will make both planets realise the folly of their warlike ways.

A story with a strong, if obvious, moral content, it was accepted as a set of rehearsal scripts and fully paid for by the BBC. Originally the Chief Scientist had not been the Master, merely a deranged technocrat. The Master was added as plans for his return were nurtured by Bidmead and Nathan-Turner.

Although no formal documentation exists to explain why the story was ultimately dropped, the predominant theory advanced is that Christopher Bidmead simply believed his Master story (CASTROVALVA) was better, and that two Master stories, almost back to back, would be too much overkill on one character. PROJECT ZETA PLUS was taken off the production roster sometime in the Spring of 1981, and was never later re-instated by in-coming Script-Editor Eric Saward.

That left FOUR TO DOOMSDAY the only remaining alternative, given that CASTROVALVA would not be made first.

SCRIPT-EDITING:

Although a precise delivery date of the FOUR TO DOOMSDAY scripts appears not to be recorded, it is known their arrival in late Autumn 1980 co-incided with an intense period of activity for Christopher Bidmead. SEALED ORDERS by Christopher Priest had been scrapped, PROJECT ZETA PLUS was on hold, THE KEEPER OF TRAKEN needed major surgery, and **Doctor Who**'s Script-Editor was fast be-coming aware he would effectively be writing an eight-part serial himself to introduce the new Master and the new Doctor. Add in to that the regular job requirement to read and vet freelance submitted story material and it is easy to understand why Terence Dudley's scripts lay untouched for a long while. They worked, they were cost effective and they were written by someone with a deep understanding of how television operates.

It is understood Bidmead had almost nothing further to do with material destined for Davison's first season other than concentrating on CASTROVALVA. That task was farmed out to his three-month temporary replacement, Antony Root.

Throughout his secondment Root worked closely with the show's Executive Producer, Barry Letts. Confident in John Nathan-Turner's abilities now to handle a Producer's job, Letts turned the focus of his remaining tenure on the show towards the script side, where he personally felt the show was weakest. His working relationship with Christopher Bidmead had been bumpy at times due to the differing, but equally strong, beliefs the pair held about how script-editing for **Doctor Who** should be handled. Bidmead was a perfectionist with a driving will to make a good story idea work as a script, regardless of the effort required. Letts, the more experienced TV professional, understood the need to keep a whole season in perspective, which often meant not devoting what could be considered excessive amounts of time purely to one project, irrespective of how worthy.

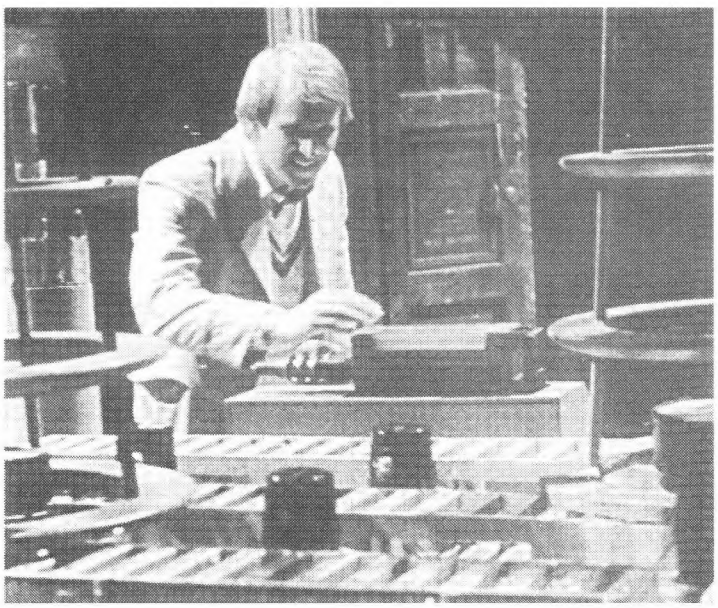
The crisis the Season 18 script process faced as 1981 dawned was an apparent vindication of Letts' view. With so much still left to do on Season 18, too little time had been spent worrying about the next year.

Antony Root targeted himself exclusively to working on material already commissioned for the new Doctor. He did not commission any new scripts himself but was certainly instrumental in weeding out and recommending to Barry Letts storylines that did not strike him as immediately viable material for television production. These included submissions by, among others, Terence Greer, author Christopher Priest and another actor/writer known to Christopher Bidmead, Rod Beacham.

With a March Director joining date fast approaching for FOUR TO DOOMSDAY, Root's primary task was to get this serial into a ready state. And to do that required one major re-write...

FOUR TO DOOMSDAY had been written to include the Doctor and two companions, one male, one female. John Nathan-Turner's decision in November 1980 to add Nyssa to the ranks dictated the need

Please don't press this button again, Doctor...



for a complete overhaul of Dudley's scripts to include some material for the young Trakenite.

Despite the re-write the results were fairly thin. Aside from a modest skill in disabling Monopticons and slave androids Nyssa's roles in the story consisted principally of being steered away from the action for lengthy periods of time; getting led away by Bigon in part one, hypnotised and placed in a mind probe tank in part three, and imprisoned as a hostage for much of part four. Otherwise, material was found for her amongst the more technological scenes written for Tegan and Adric.

With Tegan's future in the series still undecided at the time the initial scripts were delivered, her role in FOUR TO DOOMSDAY remained affixed to Bidmead's notion of an overtly self-confident hot-head, prone to acting impulsively and getting more angry as her mistakes become apparent.

Almost untouched by the re-write was Adric's part; Matthew Waterhouse being the only companion Terence Dudley would have seen in character prior to writing the scripts. Hence Adric in FOUR TO DOOMSDAY was much closer to the Adric of STATE OF DECAY; precocious, sly and sometimes giving the impression of staying on the winning team, even if that winning team is not necessarily the Doctor's.

The majority of the re-writing was completed by March 18th although some lines of dialogue, particularly the exchanges between Tegan and Kurkutji in phonetic Aborigine were only slotted in on March 26th, just prior to rehearsals.

DIRECTOR AND TEAM:

In transmission terms FOUR TO DOOMSDAY saw John Black's final screen credit as a **Doctor Who** director before he began to concentrate on his role in setting up Longman's video publishing division, later becoming Executive Director of W.H.Smith & Son's video division. In chronological terms the **K•9 and Company** pilot was his swan-song for John Nathan-Turner, even though it was screened a few weeks before FOUR TO DOOMSDAY.

THE KEEPER OF TRAKEN had been Nathan-Turner's favourite show, design-wise, last year, so he was keen to re-unite the successful creative partnership that had existed between John Black and his Set Designer on that show, Tony Burrough.

He was successful in applying for and getting Burrough, whose 'jigsaw set' towers (scaffolding gantries on wheels with different scenery flats on each side that could be rotated and slotted together to make different looking sets) had so increased and enhanced the apparent variety of rooms and corridors seen in THE KEEPER OF TRAKEN. That had been Burrough's first assignment for **Doctor Who** but it was also the programme which got him noticed at the BBC and started on a path that would lead ultimately to work on large budget co-production projects such as **The Buccaneers** in 1995.

Alongside Tony Burrough, Nathan-Turner was able to array another of his preferred Designers, Make-up specialist Dorka Nieradzik. Aware that FOUR TO DOOMSDAY included requirements for a lot of specialised make-overs, including turning actors into other nationalities as well as into other species, the Producer wanted the prosthetic skills Nieradzik had demonstrated so ably on her two previous shows, THE LEISURE HIVE and LOGOPOLIS.

Where Nathan-Turner was unsuccessful was in his choice of Costume Designer. Unable to use his stalwarts from last year, June Hudson and Amy Roberts, his next choice was Dee Robson, whose flamboyant and often intricate creations had made such an impact in the TV adaptation of **The Hitch-Hiker's Guide to the Galaxy**. Initially assigned to the show, she only had a little time to work on some preliminary ideas before having to drop out and be replaced, at fairly short notice, with Colin Lavers.

Lavers' credentials were also quite impressive. He had started out working for the London based costume hire and design company, *Nathans*, working on contracts for a number of film and West End stage productions. He left in 1972 shortly after the company was bought up and absorbed by its rival, *Bermans*. Working freelance for a number of months, he eventually joined the BBC as an Assistant Costume Designer towards the end of 1972. He assisted on several prestige series, including the ill-fated **Churchill's People** and **The Explorers** before winning his Designer's 'spurs' in 1977. Lavers' one **Doctor Who** before FOUR TO DOOMSDAY had been THE POWER OF KROLL in 1979, where he endeared himself to Tom Baker by suggesting, initially as a joke, a notion that the Doctor would wear on the lapels of his coat a badge that somehow fitted the mood of the story. Three flying ducks were pinned on for THE POWER OF KROLL but Graham Williams vetoed such adornments as permanent fixtures in every story.

Mickey Edwards made his one and only contribution to **Doctor Who** with the Visual Effects for this show, while Electronic and Video Effects, which would feature more prominently, were left in the capable hands of **Who** veteran Dave Chapman.

The guest cast budget was unusually tight on this show, given its status as first in the production line. Yet again **Doctor Who**'s yearly budget had failed to keep up with the rate of inflation and so in net terms the show was worse off than a year ago. In the past this shortfall had tended to become apparent towards the end of the production year, with some of the latter serials showing clear signs on screen of having been done 'on a shoestring'. A skilled money-juggler, Nathan-Turner's intention this year was to try and break that imbalance and spread his available resources more evenly so that no one show would come in looking cheap. To a degree he would be successful…

Waiter! I thought I ordered the frog's legs…

His one major, and expensive, cast signing for FOUR TO DOOMSDAY was (Alan) Stratford Johns; a monumental figure over three decades of BBC television for his performances as police detective Charlie Barlow.

Barlow was first introduced to viewers in the first episode of the ground-breaking police series **Z-Cars**, aired in January 1962. Although this series would make stars out of many of its cast members — Colin Welland and Brian Blessed to name but two — right from the start two of its most popular characters were Sergeant James Watt (Frank Windsor) and Chief Inspector Charlie Barlow, the latter especially a hit for his terrifying and sometimes violent methods for sorting out criminals. When **Z-Cars** reached the end of its original run after five years (later returning as a twice weekly series), Barlow and Watt moved south from the fictionalised Liverpool of Newtown to Wyvern, and their own starring series, **Softly Softly.** This ran well into the Seventies, transformed by promotions and a move to Thamesford into **Softly Softly Taskforce**. Eventually Johns moved on to his own show, **Barlow at Large** (later simply **Barlow**), as his investigations took on an international dimension, before Chief Superintendent Barlow and Det-Supt. Watt were reunited for a six-part fictionalised investigation into the crimes of **Jack the Ripper**, and a wider ranging series in the same vein, **Second Verdict.**

So great was the association of Stratford Johns with Charlie Barlow that when, in the late Seventies, the BBC brought down the curtain on **Z-Cars** and its descendants, Johns found himself a victim of type-casting. For a short while he retired to concentrate on writing a series of children's books based around a mythical creature his daughter had created called *Gumflumpf*, but thereafter he instructed his agent to trawl around for more imaginative roles that might free him from his permanent association with Barlow.

The result was invitations both from **Blake's Seven** and **Doctor Who**. His role as Monarch in FOUR TO DOOMSDAY came first, and on the strength of that performance he was asked to play the role of the deranged chess master, Belkov, in the Bill Lyons' scripted episode GAMES which, ironically, was transmitted before his appearance in **Doctor Who**.

The remaining two Urbankan roles were given to Paul Shelley, the brother of **Captain Scarlet**'s Francis Matthews, who'd played Provine in **Blake's Seven:** COUNTDOWN and came fresh from his regular role as the British agent Bradley in the final season of **Secret Army**; and Annie Lambert, a former model, sister of The Who's former manager Kit Lambert and long-time girlfriend of **The Prisoner**'s Alexis Kanner, whose previous excursion into science-fiction had been a semi-regular role as a Moonbase Alpha control room operative in the second season of Gerry Anderson's **Space: 1999**, and was later to play Peter Davison's sister-in-law in an **All Creatures…** special.

The only other famous name in the cast was Bert Kwouk, a Hong-Kong born Chinese actor whose family had moved to Britain at the turn of the Sixties. Kwouk's forté had become the playing of oriental stereotypes, in much the same way as Angus Lennie was always expected to play Scotsmen, and Talfryn Thomas got to play stereotypical Welshmen. Through this field of specialisation Kwouk landed roles in everything from high drama to comedy. He was the Japanese Commandant Yamuchi in **Tenko** and the Chinese technician who brought the atomic bomb to Fort Knox in *Goldfinger*. He was equally at home playing hatchet-wielding henchmen in *Fu Manchu* movies to comic waiters in *Leon the Pig Farmer*. To cinema audiences worldwide, however, he will eternally be known as Inspector Clouseau's maniacal side-kick, Cato, in the *Pink Panther* movies, where he appeared alongside Peter Sellers.

One immediate problem facing the creative team was finding sufficient actors to play the various ethnic groups. To this end an advertisement was placed in the March 12th edition of *The Stage & Television Today* trawling for suitable looking Greek, Aboriginal, Chinese and Mayan Indian artists. According to John Nathan-Turner the Production Office had a successful response for all groups apart from Aborigines. Indeed the Chinese Dragon Dance troupe were reportedly all waiters from a prominent restaurant in Soho frequented by the Producer, the head waiter landing the job as agent for the others. The waiters even brought along their own Chinese New Year ceremonial dragon for the dance scenes.

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CREASING AT THE SEAM

Contrary to widespread belief, the fifth Doctor's image, costume and personality, were not automatically self-evident from the moment JOHN NATHAN-TURNER spied a photograph of PETER DAVISON on his office wall. JEREMY BENTHAM seeks to unravel the chain of events leading up to the actor's costumed debut in FOUR TO DOOMSDAY.

THE HEADLINES justified it all. The eponymous new star of the BBC's most successful science-fiction series was still big news. Reporters, radio and TV journalists alike had assembled in force, and when even more sombre broadsheets like *The Daily Telegraph* turned over a quarter page next day to photographs of a man in a beige frock coat and a Panama hat, hopes for even greater success were high on the agenda.

As the cameras for that Press-call clicked away, three people among that entourage had special cause to feel proud. The actor, naturally, because he was doing what actors do best; donning a new role and playing to an audience overwhelmingly positive in their appreciation. But two others had perhaps greater reason for pride. For, on that warm, sunny morning in April 1981, when Peter Davison first strode out to meet the nation's Press as **Doctor Who** number five, his enduring impression, as an heroic, young Edwardian cricketer, was a culmination of more than four month's endeavour by Costume Designer Colin Lavers and Producer John Nathan-Turner. The work was undoubtedly Lavers', but the vision behind it all was that of the Producer.

But it was not, as some biographical accounts have suggested, all cut and dried right from that moment in October 1980 when John Nathan-Turner's eyes first fell on 'that' photograph of Peter Davison on his office wall.

To begin with, 'that' photograph was not the one, later very prominently displayed for visitors, of Davison holding the cup he had just won playing cricket as part of a show business XI. Rather it was a publicity head and shoulders shot of the artist, dressed in tie and pullover, from his most famous role as Tristan Farnon in **All Creatures Great and Small**. It captured the likeness of a good-looking young man but the only obviously heroic qualities were vaguely Aryan allusions to clear skin, blond hair and sharp eyes — although even here the eyes were pale brown rather than blue.

Nevertheless it was 'that' photograph which inspired Nathan-Turner to want Davison as his new lead actor, virtually to the exclusion of any other potential candidates. **Pie in the Sky**'s Richard Griffiths is the only other candidate who has ever been mentioned (Barry Letts, *DWB115-6*), and it's unclear at which stage he came to mind.

The problem, right from the start, was finding a successor to the most popular actor ever to hold the part of the Doctor, Tom Baker. Over the course of seven years an inimitable and lasting impression of the BBC's Time Lord had been forged by the creative forces behind him. His character had been conceived by Barry Letts, Philip Hinchcliffe, Terrance Dicks and, above any other, Robert Holmes, all of them seminal figures in **Doctor Who** history. The initial visual impression; the hat, russet jacket and infamous scarf had been the creation of later double Oscar-winning Costume Designer James Acheson. But the main driving force had been Tom Baker himself, an actor who knew exactly how to use his own natural assets — height, a mop of wild curly hair, piercing stare and a rich 'dark brown' voice — to innovate a powerful new interpretation of the phrase, 'Bohemian eccentric'.

Yet it was precisely these qualities that made the professional relationship between Baker and John Nathan-Turner at times so stormy over the course of their last season together. Both men had strong, dominant personalities and both held very deep rooted, if differing, beliefs on what made quality **Doctor Who**. Baker's opinion was that the Doctor should be a mercurial and often explosive eccentric, while Nathan-Turner leaned more towards a view of the Doctor as a classical hero figure, albeit one who moves events along subtly rather than charging in like an invading army.

As Peter Davison recalled in an interview for *Doctor Who Magazine*, "I think it's no secret that he (Nathan-Turner) didn't really like Tom's treatment as the Doctor. So he just wanted someone who was entirely different. He wanted someone younger... Actually, he said he wanted a personality actor. Now I'd never seen myself in a million years as a personality actor; someone who just came with a ready-made personality... I suppose he was thinking of Tristan, because he'd worked on **All Creatures Great and Small** as a Production Unit Manager".

Davison's decision to accept the notion of Tristan as **Doctor Who** was a double victory for the Producer. The actor's gentler, more pacific nature would reduce the possibility of temperament clashes between the two. And secondly, Davison's image fitted his parameters for a youthful, more heroic appearing

Doctor that would m[illegible] from Tom Baker's intense and brooding interpretation.

On the basis of the maxim "Clothes maketh the man", th[illegible] next step was creating a costume to convey all these qualities. The sporting theme, again according to his account in *Doctor Who Magazine*, was Davison's, arising out of early discussions with John Nathan-Turner about how the role should be approached. "It was my idea to come up with the cricketing element" he told reporter Nicholas Briggs. "It seemed to me that it was British, eccentric and youthful".

The cricket motif was taken up and duly passed along the line to the writers initially contracted to work on the first story of the new season, Terence Dudley and the Andrew McCulloch/John Flanagan partnership. Both stories were then modified to include some means by which cricket would be instrumental in getting the Doctor and/or his companions out of a fix.

Perhaps not unpredictably it was Dudley's piece of 'cod physics', whereby the Doctor literally bowls himself towards the TARDIS in space, that nearly caused the whole cricketing element to be called off. John Flanagan recalls, "We were phoned up halfway through writing the cricket scene saying, 'Forget every reference to cricket, he's not wearing cricket gear at all. We're going for something else...' Then, later that afternoon, another call said, 'Don't scratch it all together'. Two days later 'Look, he's possibly going to wear a morning suit'. There was a problem..."

As a publicity stunt the **Doctor Who** production office arranged for Peter Davison to go on the popular early afternoon magazine programme **Pebble Mill at One** in March, ostensibly to broadcast the results of a competition where viewers had written in with suggestions for how the new Doctor should be played and how he should be dressed. By then his costume would have to have been in the design stages at least, but it was a high profile opportunity for the new lead actor to pick up some ideas at a time when he was still very nervous and unsure about his portrayal.

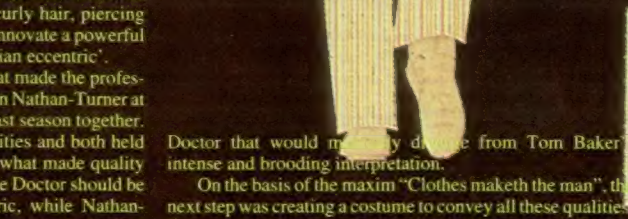
Of the various costume ideas on offer, a popular one was the college boy 'prep' look; a striped blazer over plain turn-up trousers, similar to the TV version of Ford Prefect. Davison dismissed this as not quite eccentric enough, but other ideas he did respond more favourably towards were a red bow tie and a small pair of coloured spectacles.

With rehearsals for FOUR TO DOOMSDAY just about to start, Davison admits one idea he did take on board was a suggestion by one of the fans in the **Pebble Mill** audience that the new Doctor should be, "Like Tristan, but brave".

Dee Robson was the Costume Designer originally assigned to FOUR TO DOOMSDAY, but it is not known if she got as far as drafting any sketches before she was replaced by Colin Lavers. Certainly by the time Lavers joined the production, the cricket theme was firmly back in vogue.

Rather as had been done with Tom Baker's outfit in the last season, John Nathan-Turner stressed he wanted a 'designer' look for Davison's attire; a uniquely created costume as opposed to off-the-peg clothes the Doctor might have found in a wardrobe aboard the TARDIS.

The result was Lavers' initial submission. The colours were the same as the finished costume; beige, red and striped material for the trousers. Peter Davison would wear a white shirt with scarlet wool trim around the collar and red question marks on each wing. The striped trousers would be worn above a pair of lace-up boots dyed beige and beneath a beige [illegible] would be a long, Edward[illegible] again with scarlet trimming. [illegible] story. The costume was too [illegible] Davison did not like the beige [illegible] so, with Nathan-Turner's [illegible] for white plimsolls and a [illegible] which got similarly edged [illegible]-in-the-day additions were [illegible] had spotted William Hartnell [illegible] borrowed, and the infamous stick of celery. This last item was totally John Nathan-Turner's although, to this day, he has never cited the inspiration which gave rise to its inclusion.



By mid-April 1981, the new Doctor was ready to go out to bat.

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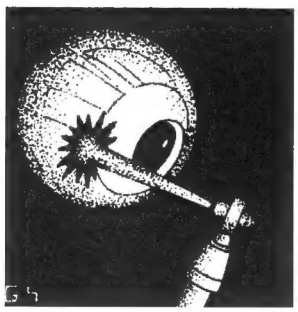
To overcome the shortfall of Aborigine actors based in London, Caribbean and West Indian artists were hired, with Dorka Nieradzik then handed the task of transforming them into native Australians.

Two other names in the crew line-up were Sue Lefton and B.H.Barry. The former, a choreographer, was hired by John Black to map out the various ethnic dance routines which would be featured in the story, while the latter, a fight arranger, was tasked with orchestrating the wrestling bout and the battle between the two Greek swordsmen during the various recreationals.



SET DESIGN:

In keeping with the modest nature of this production only eight sets were stipulated in addition to the stock TARDIS interior, plus the 'standard' requirement for a few corridors (termed linkways in the script). Of even greater value to the budget was the fact that all the sets had the same thematic location, i.e; aboard Monarch's space-ship.

This yielded two benefits to Tony Burrough. Firstly he could use his jigsaw method of set designing to create scenery flats which could be rapidly moved around and re-arranged into new configurations. Thus a bridge control room could become a library, a rest lounge turned into a recreational area, and so on. In short, there would be less physically different sets, thus enabling the second benefit; a greater freedom to spend on materials needed to construct the scenery.

The basic interior units were, as with THE KEEPER OF TRAKEN, a set of scenery towers clad in sheets of vacuum formed plastic. A whole variety of differently sized and shaped panels were created by Burrough and realised using the Scenery Department's large vacuum former. Some, like the monitor cowls, were squares of clear plastic, sprayed grey like all the scenery units with coloured details painted on later. Where a BBC studio monitor was required to be placed behind the panel, e.g; in Monarch's throne room, the plastic sheeting was left unpainted.

Once all the sheets had been cast and sprayed, they were bolted in place onto the struts of the scenery towers. No two identical panels were ever mounted side by side. Some would be hung upside down, some overlapped other panels, some even had other smaller panels tacked into the middle of them. The essence was variety.

As mentioned, the basic set colour was grey, a theme which even Visual Effects took on board when creating the models. Further variety was then achieved by consulting with the Lighting technician on how the sets would be illuminated. FOUR TO DOOMSDAY benefited by having one of the BBC's most experienced Lighting specialists assigned to the show, Don Babbage.

As well as the main studio floods, Babbage made expert use of small, and often concealed, lighting rigs, fitted with coloured gels, to distort the apparent shape of a room by accenting or deepening areas within it. Strong purple light, carefully directed, created shadows while bright yellow lighting tended to bring the subject matter into foreground.

Lighting played a major role in this story. Consultation between the studio and lighting managers achieved a predominantly low-lit look without degrading the signals received from the cameras, Overall it was a text-book example of how to design and light a space-ship based **Doctor Who**. Corridors were dark and gloomy, with ceilings to suggest a closed-in environment, the throne room golden and suggestive of opulence, the floral chamber bright but green tinged, the control room busy and lit with pulses of glowing red and yellow giving an impression of powered equipment at work. Even the sliding doors, with their in-set translucent panels were original. As each door opened, an out-of-vision spotlight shone onto the highly reflective 'Scotch-lite' surface of the panel, suggesting which doorway had been authorised for access.

Neither were Tony Burrough's sets merely restricted to one level. For both recording blocks the Designer had built as his centre-piece a sturdily constructed framework of scaffolding, strong enough to support a lattice-work of connected platforms to take the weight of actors walking over them. This scaffolding rig not only enabled split-level sets to be achieved — such as the recreational chamber and the bridge control room, but also provided extra bracing for some of the vacuum-formed scenery flats.

Vacuum-forming was also used to clad some of the key props, such as Monarch's throne with its vista of (non-functioning) buttons and the Interferometer. This latter device was built in collaboration with the Visual Effects department, who created and supplied the various energy- beam projectors Monarch uses to try and break into the TARDIS.

A small, but key, set was the Linkway 9 airlock which was slightly raised and fronted by a large, cargo-bay door leading out onto the blue-screen CSO area. Again by arrangement with the studio manager this door was hooked to the main lighting rig so it could be shown opening smoothly.

Many of the sets were made to look 'busy' by dressing them with a great many props from the scenery store. Anything that looked 'technical' was sprayed grey and pressed into service, including bits of scenery originally made years earlier for **Space: 1999**. The floral chamber even boasted an aquarium tank housing several live frogs, although an artistic decision was taken not to focus on them in close-up.

The only idea Tony Burrough rejected from the script was a suggestion that the recreational chamber be adorned with artefacts from the different ethnic cultures; tapestries from the Mayans, wall painting by the Aborigines, etc. Wary of a clash of styles which might make the room appear covered in graffiti, Burrough went instead for a selection of vacuum-formed emblems, such as a sun symbol, although all of them were painted the ubiquitous grey.

COSTUME:

Not a lot of Terence Dudley's ideas for costumes and make-up made it into Production. Although obviously taking a cue from the script, most what was seen on screen came from the Designers' imaginations.

Dee Robson's contribution, before being pulled off the show, was introducing the Production Office to Richard Gregory's prop-making company Imagineering, a partnership of freelance specialists based in Oxfordshire. Electronics and fibre-glass work were their particular fortes. They had 'cut their teeth' in television over a year earlier after being discovered by Dee Robson, who commissioned them to make Hotblack Desiato's fibre-glass zoot-suit for the TV production of **The Hitch Hiker's Guide to the Galaxy**.

They were asked by Robson to submit costings for three space-packs (described in the script as "globes of perspex with respiratory support") plus helmets and any fibre-glass accoutrements for the space suits seen in episode four. Those costings were submitted and subsequently approved following Robson's departure from FOUR TO DOOMSDAY, but incoming Costume Designer, Colin Lavers, assumed they had been sent design sketches as well.

Armed with a mandate to proceed and the barest details of what was needed, Gregory went ahead and designed the appearance of the space-packs and helmets himself. A fan of American comic books it was hardly surprising that the finished products hinted at their origins. The Ant-Man space-packs were fibre-glass helmets below two layers of coloured rubber. The breathing 'mikes' were hinged with the air tubes linked to oxygen cylinders mounted behind the helmets. Adric's space helmet was a two-piece construction; a fibre-glass collar with a ring into which the matching 'Magneto'-style helmet could slot.

Dudley did not describe the attire worn by the Urbankans, except to stipulate that Monarch should be dressed in gold, Enlightenment in pink, and Persuasion in blue. Even when the latter two ministers assumed their human forms and garb, pink and blue were suggested for their suits. Colin Lavers ignored this and used an olive green wool synthetic fabric throughout. Lined where necessary with green satin edging, Monarch's basic costume was a one-piece robe with a paler green fabric sewn in below the waist. Over that he wore a deeper green sleeved jacket in mock- velvet with a stiffly reinforced collar trimmed in black and gold. The costume was relatively inexpensive as two other similar outfits were required for Enlightenment and Persuasion in part one.

The business suits, inspired by Tegan's drawings (in reality sketched by a friend of Director John Black), were cut in a contemporary style from the green wool material. The garment part of Adric's space suit was fashioned from a latex-lined black and silver 'cigarette' fabric, bought commercially, with gloves and boots sprayed silver to match the *Imagineering* space helmet.

Lavers used his knowledge of Bermans and Nathans to supply a whole range of off-the-peg costumes for the extras. The Mayan robes, warrior jerkins and the oriental dress outfits were all hired, although the Chinese 'silk' jackets worn by the principle extras were modified to resemble more closely the specially made costume worn by Bert Kwouk.

Philip Locke too, as Bigon, wore specially made robes. For the 'unmasking' scene at the end of part two, a patch of blue CSO cloth had to be sewn in under the cloth of the tabard so that his instrumen-

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Black Space

John Black came to FOUR TO DOOMSDAY almost direct from THE KEEPER OF TRAKEN. Yet despite some similarities between the two productions, he found that the series had undergone a massive change in the meantime...

IT WAS a throwing of the switch if ever there was one. Although work on FOUR TO DOOMSDAY began within only a week or two of THE KEEPER OF TRAKEN, it was very clearly the start of a new era. Tom Baker had been doing **Doctor Who** for a long, long time; he was so experienced at doing the show, and so accomplished at finding cameras and being aware of exactly what was going on at every moment that it had, in a sense, become almost too easy for him. He knew the ropes so thoroughly. That also meant that he was very pivotal and, to some large extent, dominant in rehearsals — he's a very intense, larger-than-life sort of person — and I think some element of Tom, some sort of atmosphere which he generated, pervaded those rehearsals. But that era had obviously drawn to a close, and this was a new era with a very, very different type of Doctor.

It really was casting right against the grain choosing Peter Davison, who was not in any way in the tradition of the Doctors up 'til then. He was obviously much younger; in fact, Peter was part of a different era himself, in that he was at least half a generation younger than Tom, and therefore he came in with all the informality that one associates with Seventies and Eighties young people. Not that Tom was old-fashioned and stuffy or anything ridiculous like that, but Peter was a much more self-effacing actor, who hadn't got this kind of aura about him, and yet had to try and find some completely different way of doing **Doctor Who.** He felt, I am sure, the weight of history and tradition of the programme — of which Tom Baker, with his great following, was the most immediate and strongest exemplar — and I suppose he must have asked himself many times why he was cast, and even more times, what he was going to do with the part.

Of course, the casting was a matter for the producer and Peter, and they discussed it endlessly together. I wasn't privy to all the meetings and discussions that had taken place between them about the appointment and how Peter was actually going to approach the character of the Doctor, but they went into great detail and then, maybe, at the end of the line, I was consulted. Although I got involved as we started rehearsals, John was clearly trying to establish character traits that were going to run for many stories and so, to that extent, of course, it was entirely legitimate that he should do that. Nut it also meant that I was being given this new 'thing' to take forward, as it were. They were anxious to establish the main lines, so I was getting ideas that were going to run through the next few **Doctor Who**s, so that I should be on an equal footing with other directors.

However, there was no question that, in setting out to tackle the story, Peter was then immediately confronted with the actuality of taking a line. Although we had discussed it, I had to give him a fair amount of rope to play around with, so that he could try and find out for himself what he felt comfortable with, and what worked for this particular story. At the same time, he always had to be asking himself if it would also be possible to transpose this into other stories — that had to be one of his central concerns. It was also, of course, a concern of John Nathan-Turner, so between them they had this extra and separate focus, which I was aware of, and I was anxious to help in any way I could.

John also personally supervised all the costume sessions. I have to say I was never totally convinced by the Doctor's rather bizarre kind of cricket outfit. Again, it was a break with tradition, but I don't think I ever found, in my own mind, a rationale for it, or for the other regulars' costumes either. I think it often put them outside the rest of the show in terms of 'look' and 'feel' and, while they needed to be differentiated, I think it would have been better to integrate them a little more sometimes or, at least, to have had that possibility.

One has to say that FOUR TO DOOMSDAY really was such a complete change in every respect, suddenly having this flock of new faces, all of whom were much less sure of how they were going to play everything, and this was a concern for everybody involved. It was an interesting experience, and it required a certain amount of balancing and a lot of reassuring, helping them and giving them confidence. Inevitably, you're nervous when you join a show with a big reputation, and I think I had a strong sense of Janet being quite highly strung by the experience — not that she showed it all that much. I mean, she came through and worked very hard, but I'm sure there was quite a bit of inner turmoil.

Stratford Johns took a little bit of persuading to play the King Frog, but the part was pivotal and I think that's what finally led him into doing it. He wasn't terribly happy about the idea that he was going to be covered up in this enormous costume. He had probably realised, from his long experience, that it had the potential of being exceedingly uncomfortable — and it was! If ever there were any delays for no wonderfully obvious reason, one could hear Stratford getting slightly more twitchy and edgy until he eventually erupted, saying, "Can you take this damn costume off?!" So we always knew when time was rolling on, and nothing much seemed to be happening! But he did put up with it very well. In fact, I can remember putting on a wet-suit a couple of years ago and suddenly realising how awful it must have been, especially under the studio lights. So, in retrospect, I could well sympathise with his dislike of the costume. But he was very good, of course. He had a wonderful presence. The voice, the eyes, some hugeness and some real vibrations came through all that make-up and costume. To be honest, I think it would have buried a lesser actor, but he was able to fill it, amplify it, and to be

IN•VISION would like to take this opportunity to correct some errors which appeared in the production notes for **IN•VISION 51: The Keeper of Traken.** John Black has not, in fact, "left the business", and he never "worked as a manager for a large retail corporation". Whilst directing his three **Doctor Who**s, he actually became involved in setting up a video publishing enterprise with Longman Video, to produce a range of educational and entertainment videos for children (including **The Famous Five**). He also became the Executive Director of W.H.Smith Video. He is still actively working as a freelance director and writer. We would like to apologise to John Black for any embarrassment or inconvenience caused.

really quite sinister and strong within it.

I'd always wanted to find an opportunity to use Paul Shelley, who is one of my oldest friends going back to University days, and I thought he was extremely good. I chose Paul and Annie Lambert to no small extent for looks; they both have a very strong, clean-cut sort of presence. I've always liked Philip Locke's work, and he found for that part a kind of intense emotional pathos, almost a righteous anger, which was entirely appropriate and, I think, very much needed. It added a kind of moral dimension which was valuable. I can't honestly remember the script well enough to know to what extent it was already there, but he certainly brought it out and made something of it.

We had a choreographer to plan the rather complex dance sequences because that had to work in a very real sense, otherwise it would have seemed like an awful sort of 'add-on' to the main plot. The story did have these incongruities, but they were an interesting challenge for a director to undertake. I think all directors welcome opportunities to extend their experience and, although I had been around other directors working with choreographers, I think that was my first direct experience of it; certainly, for that reason, I welcomed it. But, in another way, you know, the time scale for a **Doctor Who** doesn't really allow you as much time as you might need to find very peculiar combinations of talents, and I had to find all that ethnic diversity but allied to physical skills. I think it worked sufficiently for the messages, as it were, to come through, but it was a complication, and I'm not convinced that we totally pulled it off.

The cricket ball sequence was also interesting for me as a director. I haven't looked at it recently, so I don't know whether it stands up these days, but I very much enjoyed having that aspect of it to do; it was fun, demanding and was really quite elaborate. I story-boarded it right out in total detail and we had endless meetings with technical people about it. The Doctor had to be floating in space, so we had to suspend him on a wire, and there was also this whole business of the cricket ball, the momentum of which had to be sufficient in space, without gravity, to rebound and project back to give the Doctor the necessary energy to do whatever he had to do. It all had to be done rather carefully, and was difficult to do credibly. Of course, it did eat away at studio time, and it was fairly nail-biting at times! There were endless hold-ups and delays while they tried to improve the lighting to avoid all the usual problems involved with CSO, such as 'fringing'. I think we managed it quite successfully, though, especially with the Monopticon, which was almost entirely overlaid using CSO.

I was very anxious to have Tony Burrough back to design the sets, having had such a good experience of him on THE KEEPER OF TRAKEN. With luck, and the way the BBC works, we succeeded, I seem to remember that, for a standard set budget for **Doctor Who** at that time, the sets required for FOUR TO DOOMSDAY were fairly ambitious. I think it came out very shortly after *Alien*, which I felt marked a very high benchmark which we had, at least, to be conscious of when preparing the set; we had to do something that didn't look completely tacky and too ridiculous against the film. In a way — although we may not have known it at the time — it was probably the arrival of big-budget films like *alien* that were the first 'nails in the coffin' for **Doctor Who.** They set completely new standards for special effects and the design of spaceships and so on, which were extremely complex, exciting, and brilliantly lit. Of course, by this time, I had complete faith in Tony, so he got on with it and did very clever things. He made the set like a sort of jigsaw, so that it could be assembled in slightly different ways, turned this way and that, to present different set areas. I felt he did a very good job.

We also had a model spaceship at one point, and it was particularly while doing things like that that one realised the difference in budget between something like *Alien* and us. I mean, we got away with it, but you knew that if they had been doing the same shot, they would have been spending so much more money to have a more elaborate spaceship exterior, with proper lighting and so on. I was therefore very aware that we were getting up into a league in which we were likely to be compared, but one in which we weren't really able to compete.

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tation could be revealed.

Nyssa's change of attire, with trousers in place of her Traken skirt, was allegedly a last minute modification. According to Producer John Nathan-Turner he spotted Sarah Sutton wearing a dark pair of her own trousers beneath her Traken jacket during rehearsals. Feeling that this image suited her better, he asked Colin Lavers to come up with coloured trousers that would exactly match the top. This was done and the completed ensemble was Sarah Sutton's 'uniform' for the majority of Season 19.

One final divergence from the script were the control disks which identified all the servant androids. Dudley had conceived them as being fitted to black bands worn around the wrist. Instead the disks were glued directly onto the backs of the artists' hands.

MAKE-UP:

The main overhead for Dorka Nieradzik were the Urbankans. The script referred to them as "an amalgam of South American frog and a sea anemone"; presumably denoting broad mouths and big, bulging eyes, but with prominent anemone-shaped crests rising behind their heads like coral wigs to frame their faces. At one point in episode two the Doctor even says, "And if a frog with an outrageous hair-do can turn itself into the semblance of a human being in a matter of minutes...".

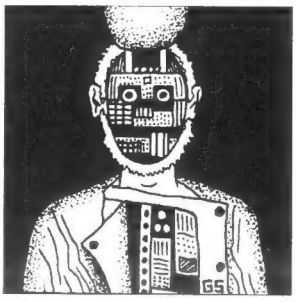
Nieradzik abandoned this **Stingray** style description of the frogs in favour of prosthetic appliances that would build out the upper and side foreheads of the actors, thus only alluding to the silhouette of their amphibious ancestors. The end product was a wig that fitted right around the head like a bather's skull-cap, gnarled and nobbled at the back with a vague hint of pointed ears. Over the face was fitted the mask with the built-out forehead, which then had to be blended and textured with make-up and latex solution to hide any seams. A deep, sea-green was used in the colouring, leaving only the actor's eyes, mouth and jaw visible. Even then, the latter was heavily painted and textured. Gloves and sandals fashioned to look like frog claws and feet completed the image.

The difficulty with this make-up was that it could not be removed without irreparably tearing and ruining the mask and wig. Consequently Stratford Johns had to be supplied with completely new make-up appliances for each day he was needed for recording. Hence Monarch's appearance varies between those scenes done in the throne room, the recreation room and the bridge control room. Only briefly required to appear in their Urbankan forms, the masks worn by Paul Shelley and Annie Lambert were simpler in construction to the multi-part appliances supplied for Stratford Johns.

The other challenge to Dorka Nieradzik's talents were the Aborigines. The trawl for aboriginal actors in *The Stage* had not yielded the cast numbers required. To overcome this shortfall she took a group of Afro-Caribbean and West Indian actors and gave them back-swept wigs which built out the shapes of their heads at the back. Wide bands around the hair-line concealed the seams and gave the artists the illusion of higher foreheads. Elaborate body painting and flesh toning completed the transformations.

For the Mayan girls their eyes and lips were accentuated and their skin recoloured to give them a closer resemblance to native South Americans. The Chinese actors were given top-knot wigs and facial hair appliances.

VISUAL EFFECTS:



That most traditional of **Doctor Who** special effects, the model space-ship, was built in- house at the Western Avenue workshop. Untraditionally the footage of it in space was shot on video during the second recording block, rather than on film. Aside from cost saving the decision to go with all video model shooting was conditioned by the logistics of how the Doctor's space walks in part four would be handled.

The space walk was designed to use a multi-camera set-up, a variety of different points-of- view, tracking shots, as many as five elements in one composite picture, and even provision, during post-production, for an electronically generated red spot (doubling as a cricket ball) to be shown receding into the distance, and then bouncing off the hull of the space-ship.

As well as the model of the full space-ship, which was nearly six feet in length, Mickey Edwards' crew fashioned a separate model of one section of fuselage, complete with the open airlock hatch into Linkway 9, which was painted a CSO key colour so that a long-shot of the airlock interior could be recorded, shrunk using Quantel, and finally matted into the hatch frame during post-production.

The elements for the composite shots were Peter Davison, suspended from a wire by a harness, a star field caption slide, the model TARDIS and space-ship hull and, sometimes, live action from the Linkway 9 set. Throughout the space walks Davison stayed still while the camera tracked in and out. Invisible wires were connected to the rope so that it too could be shown moving, by tugging on the wires, during what would otherwise be essentially static shots.

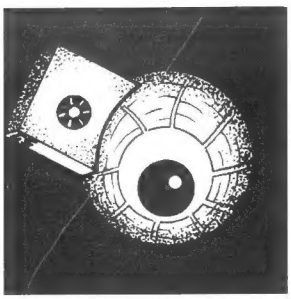
The full space-ship was deliberately commissioned as a large scale model with additional fine detailing on its port side. John Nathan-Turner was particularly keen to achieve a *Star Wars* opening to the show by means of the perennial slow tracking shot as the

Peter Davison's Day Off: The Doctor plays around with the press...

ship passes over the camera. Three perspectives were recorded during block one, the latter craning up to show the ship's engines which were made to glow by covering the nacelles with 'Scotch-lite'. Again Terence Dudley's suggestions were ignored. He had envisaged an elongated disc shaped craft, fat at the prow but tapering back to a thinner stern.

In addition to the usual standard Effects requirements for a **Doctor Who**, guns communicators and 'tricorders', Edwards was called on to supply the android components for Bigon. As well as a flattened panel of electro-mechanical parts which would be inlaid to the CSO hollow in Philip Locke's chest, he also made a complete hollow head packed full of electronic components. The dummy head would only be seen very briefly; the switch-over from the actor accomplished by Philip Locke raising his hand up and over his face, the movement of his hand timed, during post-production, to an upwards moving electronic wipe revealing the camera shot of the android head. For the interactive sequence where Bigon is shown removing his personality chip Mickey Edwards prepared a hollow dummy chest filled with gadgetry. The idea was for Philip Locke to stand behind the chest unit with his neck craned over the collar and for the image to be shot in close-up.

Three different Monopticons were constructed for the story. The first, a dummy version on a wire, was only scheduled for use in scenes where the devices had to be physically touched, e.g; the Doctor squashing his hat over one of them. The operational Monopticon was confined to the CSO area and suspended from a hollow rod, with cables running through into the globe. This prop could be turned on cue, or even spun, simply by rotating the rod. A halogen light was installed inside the sphere, with two shutters operated by a cable control mechanism. The third Monopticon was another dummy prop, this one wired with a pyrotechnic charge so that it could be destroyed by the Doctor in episode four.



STUDIO RECORDING:

Following a two month break since the completion of LOGOPOLIS in January, the four regular cast members teamed up with their fellow FOUR TO DOOMSDAY guest artists towards the end of March 1981 to begin rehearsals for the new season. With no film or location shooting rostered, the first day of live production was Monday 13th April in studio TC6.

The very first scenes to be done were all those in the bridge control room — starting with the arrival of the TARDIS. This meant a short recording day for Stratford Johns as he was only needed in full make-up for one brief scene.

The morning and afternoon camera rehearsals tended to be rather stop/start. Throughout the day Peter Davison exhibited a lot of doubts about his portrayal of the Doctor: the mannerisms, motivation and reasoning behind his actions. Several times he called a halt to proceedings while he went off to talk with John Nathan-Turner about aspects of the performance.

A necessary overhead to these scenes, and indeed for many during the subsequent five days of recording, was a requirement to shoot certain sequences more than once, using a crane mounted camera. This was done to capture events as seen by the Monopticons, footage of which would, in turn, be replayed real time from U-Matic tape decks to the monitors in the throne room set during block two.

After completing all the control room scenes, the action moved to the TARDIS interior set. In a departure from the script and from rehearsals, the ending to part four was dynamically re- written during the day to include Nyssa's collapse as the climax of the story. The thinking, by John Nathan-Turner, was to provide a better lead-in to KINDA by way of an explanation for Nyssa's rest absence throughout most of that story.

For the evening recording session those extras playing Greek swordsmen, Chinese surgeons and the specially hired troupe of Dragon dancers and musicians swelled the cast for the scenes in the Mobiliary. Apart from cuing the dancers there was little need for any choreographical direction from Sue Lefton as these denizens of London's China-town were more than practised in the traditional art of the New Year Dragon Dance. The only issue was teaching the movements to Peter Davison and Matthew Waterhouse for their short appearance under the costume.

To reduce overheads during the gallery-only day, some effects were done in the studio. Front Axial Projection (FAP) was used to generate the glow as the swordsman is revived, while a spark-generator provided the visual zap as Nyssa de-activates some of the androids.

Overnight Wednesday parts of the control room and Mobiliary were rearranged to produce the guest room and library sets required next day. Thursday morning saw rehearsals beginning at 10:30. Some juggling of the schedules was necessary as Peter Davison would be indisposed for the morning.

A Press call had been arranged for 11:30 in the park just beyond the rear of Television Centre where the TARDIS prop had been erected, complete with three cricket stumps drawn on the front in chalk. This was the first opportunity the nation's journalists had to view the new Doctor in full costume, and to become acquainted with the cricketing motif that would underscore his character. For reasons of his own John Nathan-Turner asked Davison to remove his celery 'badge' for the duration of the meeting. The photocall lasted forty-five minutes after which journalists and reporters were invited to a reception in one of the TV Centre hospitality suites where they could pose questions to, and interview, Davison and Nathan-Turner.

The formal business of TV production resumed at 14:00 with line-ups for the first of the day's two recording sessions at 14:30. Having missed morning rehearsals some of Davison's scenes in the guest room ended up being done more than once as incidents of 'fluffs' and 'dries' occurred. The knock-on effect was an over-run of the guest room scenes into the evening recording slot, which should have concentrated solely on the library and all the corridor scenes. Block one recording finished on time at 22:00, but there would be no choice but to rebuild the linkway sets for the second studio.

Block two began on Tuesday 28th April, again in TC6. In the interim period several of the shorter linkway scenes had been deleted from the script to reduce the time penalty incurred by this remount.

Once completed the focus of attention for the rest of the day moved to the airlock set and the CSO area for all the model work and spacewalk scenes. No extras were required this date and even some of the guest cast got the day off.

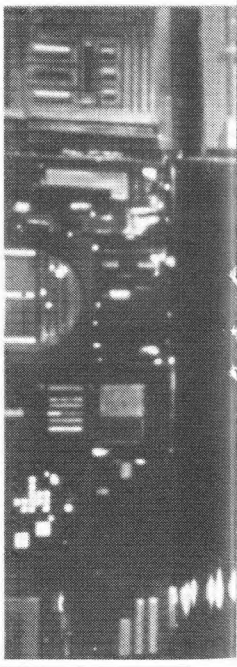
A Quantel 5000 was installed in the gallery this day; its digital picture re-sizing and repositioning features proving invaluable for matte shots and for achieving smooth movements without the need to move cameras. As the Doctor catches the cricket ball and is propelled backwards to the TARDIS, for example, it is the Quantel unit which shrinks and pushes back his image. The camera in the CSO area stayed locked off.

One anecdote worthy of note was the intense debate which broke out in the gallery over the plausibility of the Doctor being able to generate momentum by tossing a cricket ball and catching it on the rebound. Even the Producer's reminder that this was science-fiction not science-fact failed to quell all the mutterings about bogus physics...

April 29th was the day the choreographer and the fight arranger earned their money. Listed humorously in the script as "the production that would run and run" a large proportion of the day was spent rehearsing, setting up and recording all the various dance numbers and gladiatorial contests.

Technically one of the trickiest shots to line up was the 'fatal' running through of the Greek warrior by a thrust from his opponent's sword. This entailed moving a piece of board, coated in CSO paint and cut vaguely into the shape of a human being, into the recreation set. The victim had to go into the CSO area and his stance lined up so that his body overlaid the 'hole' left by the CSO cut-out. Finally, on cue, the victor thrust his sword behind the CSO silhouette so that the tip of the blade emerged the other side. A tricky shot but kept brief enough to avoid the possibility of censorship when viewed by the Drama Department heads.

The dance routines were recorded in the order they would be seen



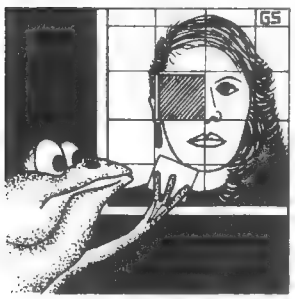
on television. In all cases, except for the Dragon Dance, choreography was conducted without the benefit of any music in the studio. Once rehearsed the general rule of thumb was for one of the Mayan or Aborigine extras to lead the dance, the others would copy the sequence of his/her movements. Easily the most complicated scenes to control were those of the pandemonium in part four where all the dancers come together, crashing into one another. These final scenes of day two required another fairly brief appearance by Stratford Johns in full costume, a CSO shot of Monarch diminishing in size being required at the end as the Doctor throws the Urbankan poison at him.

Day three, on April 30th, was a much quieter affair, with only two of the Greek soldier extras required in addition to the main cast. The sole set for the day was the throne room with Stratford Johns required to wear his uncomfortable make-up throughout the thirteen hour session. Also required to don full Urbankan make-up were Paul Shelley and Annie Lambert. Their scenes in part one were the first to go in the can, allowing them time subsequently to change and be groomed ready for their performances in human form.

Two extra items in the gallery this day were a pair of U-Matic video recorders. Both machines carried cassettes of various Monopticon shots recorded on previous days. These silent rough-edits were destined to be fed into two of the monitor screens in the throne room, thereby negating a need to tie up two of the studio's cameras shooting footage for these screens real time. The remaining two monitors were either fed with graphics directly from the gallery or were switched off.

During breaks in the action, and especially while Lambert and Shelley were changing, the voice-overs by the Urbankans as they view the screen images were recorded, with Philip Locke providing the voice of the ship's computer.

Recording on FOUR TO DOOMSDAY completed at 22:00 April 30th and with it the last of Barry Letts' duties to the series. Although listed as Executive Producer in the scripts he asked for his name not to appear in the screen credits. Also winding down on the show was Antony Root who had been joined in the gallery for the second recording block by his new, permanent replacement as Script-Editor, Eric Saward.



POST PRODUCTION:

A gallery-only day was booked for the following week to add optical effects and complete some of the CSO inlays, such as the pictures seen on the TARDIS scanner. The versatility of the Quantel 5000, when coupled to an electronic pattern generator, enabled some very effective opticals to be done quickly and inexpensively. Its moveable frame store capability realised the travelling energy beams Monarch fires at the TARDIS lock as well as the resulting after-burn glows. For the Linkway 9 fight, the ray-gun beams were aligned so they would be seen passing through Persuasion's body.

Playback from a video-disc slowed down, without picture-degrading, the opening model footage of the space-ship, with the Quantel 5000 again used to zoom closer into the hull that a camera would have been able without blurring its focus.

Rough timings taken during production indicated that episode four was likely to over-run severely in terms of length. Already a packed episode plot-wise, the need to trim off a few minutes put paid to John Black's plans to use video-disc to slow down the space-walk sequences to make the movements appear more graceful. Even at normal speed, however, there was still some pruning to do during editing if the episode was to come in under twenty-five minutes.

Only during editing did one continuity flaw come to light. After being hypnotised in the throne room, Nyssa is led away by two Greek soldiers who are bare headed. As they escort her along the corridor to the Mobiliary they are wearing helmets, but when they arrive the helmets have vanished again.

The FOUR TO DOOMSDAY episodes were the first to have Sid Sutton's revised title sequence added to them. Essentially the same as the previous season's graphics, they featured a straightforward substitution of Tom Baker's features by those of Peter Davison. Earlier in the year Davison had been asked to visit the BBC Graphics Department, where he was photographed against a black background, wearing a black polo-neck sweater. Sutton then used the photo of the actor as a tracing base to build up an assembly of rostrum camera slides showing stars converging to form the Doctor's head. In one respect it was an easier task for Sutton. Davison's head being smaller than Baker's, less stars were needed to compile the image.

Ooops... Hat's off in the lady's presence please.

MUSIC:

Re-united with John Black after their former partnership on THE KEEPER OF TRAKEN, Roger Limb was assigned to meet some, but not all, the musical requirements on this story. In all Limb composed, played and arranged nearly twenty-five minutes of new incidental music for this show, including one lengthy fanfare theme for the Doctor's spacewalk which almost ran to four minutes in duration, a rare treat for composers more used merely to providing 'stings' and dramatic underscores for **Doctor Who**.

gentlemen.

Limb was asked specifically to make the spacewalk music fast and up-tempo so that the scenes it accompanied would seem slower and more languorous in comparison. Basically it was a cheat to get around not being able to slow down the pictures, as had been planned.

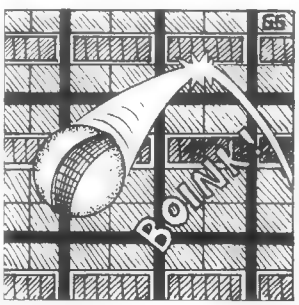
For this track, and for the establishing model shots of the space-ship, Limb configured his synthesizers to output sounds resembling brass instruments — horns, trumpets, etc. — thereby complementing the composition styles of the big-budget science-fiction movies of the late Seventies.

Strangely neither of these themes was ever released commercially, although two other tracks from this serial were. "Exploring the Lab", from part one, and "Nyssa is Hypnotised" from part three were both selected for the 1983 album of Radiophonic Workshop compositions, ***Doctor Who:*** *The Music*.

The non-Radiophonic compositions in FOUR TO DOOMSDAY all came from stock held by the BBC. The Aboriginal dance track, played on a didgeridoo, had been the signature tune to a 1963 programme, "Quest Under Capricorn" although its composer was never identified. "Flutes of the Andes", again a track with no composer credit, accompanied the ceremonial dance performed by the Mayan ladies, while the cacophony of apparently jumbled music in part four's mass-recreational was actually one track, "The Royal Hunt of the Sun", composed by Marcus Wilkinson for the National Theatre production of Anthony Shaffer's Aztec-themed play of the same name.

SPECIAL SOUND:

No natural, or stock sounds were needed in this production, which meant a lot of work for Dick Mills inventing all the Radiophonic sounds heard aboard the Urbankan ship. In keeping with the ship's size, a lot of the atmospheric sounds (air conditioning hums, control console bleeps) were slowed down to give a greater impression of depth to the sets.



Mills' main responsibility was balancing his sound effects with Roger Limb's musical compositions. A frequent complaint between the composer and the sound arranger is that the work of one tends to drown out the efforts of the other. An advantage of both departments working under one roof was both being able to meet and discuss needs on a regular basis.

In the studio, the only voice to be treated was Philip Locke's when providing voice-overs as the computer. The bass tones were removed and the sound run through a modulator to give the voice a slight metallic twang.

Continued on page 17

***AS THE PEOPLE** of Earth went about their various businesses that ferocious winter of 1981, they could not have known that they were being observed. Observed, by eyes of a coldness equal to the season they were watching.*

The Minister for Enlightenment took her place on the lower level of the tripytch-styled throne. It was impossible for her to feel the smallest envy for His Majesty as he inclined his head in a regal nod and inquired, "Enlightenment. I trust your study of these telemicrographics has brought results."

"Indeed,' Persuasion said icily. "You have been occupied long over this matter." He waved a protrusion. "Can these primitive transmissions of the Earth people aid us in our mission?"

It was impossible for Enlightenment to experience irritation at Persuasion's doubtful tone. She addressed her next words to Monarch. "Majesty, I would prefer to refer my findings with your great intelligence."

"Naturally." He raised his voice "Control. I would see Enlightenment's findings."

Instantly the main screen in the throne room replaced its view of the mobilliary (where, Enlightenment observed with an impossible degree of satisfaction, the recalcitrant Bigon was hunched mournfully over his calculations) with a scene from one of the Earth transmissions. A crowd of brightly-dressed humans were gyrating around a network of scaffolding and flashing lights. Monarch hissed. "What is the nature of this ritual?"

"Is it a form of Recreational?" asked Persuasion.

"I have observed this as the tribal ritual of the highly-developed culture in which we shall arrive," Enlightenment informed them. "It is fixed to take place at the same time of each Earth week. You will observe the lack of discipline in the formations."

"Most unpleasant," said Monarch. A group of Earth females passed across the screen; they were dressed in slips of material that covered very little of their nakedness. Monarch sighed. "Ah, the Flesh Time."

Persuasion tapped a claw on his knee. "Are we expected to recreate ourselves in this distasteful form?"

Enlightenment shot him a disapproving look. "That is for His Majesty to decide." She turned to her superior. "The dominant culture of Earth is increasingly fragmented. No group has superior status." She indicated the screen, upon which a rapidly altering series of numbered images was now flashing by. "The social order is in constant flux. These positions are referred to as climbers, breakers and new entries. These are collated by one known as the Hairy Cornflake; the origin of this nomenclature is vague but certainly frivolous."

"I see." Monarch grunted. "I would see one of these groups in closer detail."

Instantly Control responded, and the image altered to a small gathering of young males dressed in silver suits who were playing unfamiliar musical instruments. "What clan is this?" asked Persuasion.

"These are known as Racey," said Enlightenment dispassionately. "They sing of an opponent known as Runaround Sue, who has been running with all the guys in town." Noting her colleague's puzzled look she added, "The meaning is unclear."

"I would see another group," Monarch instructed.

Another group of young males appeared, more exotically dressed in plumed and checked material. Their leader possessed a deep commanding voice. "This voice say that they have been driven insane," said Enlightenment, "in the process of abbreviating a textual work."

"I have eliminated madness," Monarch said perfunctorily. He read the lettering that appeared at the foot of the screen. "And thus this Spandau Ballet will fall easily to my intellect. Another."

The third cultural group selected by Enlightenment was made up of two males and two females. "This tribe speak of a mighty warrior known as the super trooper," she explained. "Their attire contradicts this message, as it is clearly impractical for combat."

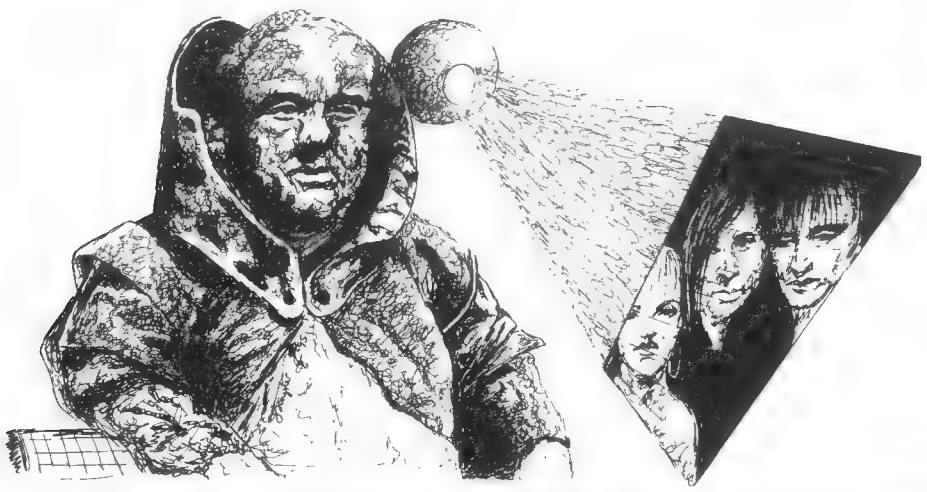
Persuasion sniffed as the screen cleared. "Your study of Earth cultures is inconclusive. In which of these guises are we to appear to them?"

Monarch answered. "I would think over the matter. We have six days before we reach Earth, more than enough time to draw a conclusion. Your work, Enlightenment, has been most helpful."

At his pronouncement Enlightenment wrinkled her nose at Persuasion in an impossible gesture of spite.

Monarch groaned and threw up his hands. "Modern Earth culture is hopelessly fragmented and dissolute, but I shall bring order in the days before the end. I will create a league for all humans," he said, chuckling as the lettering on the screen inspired him. "They shall know discipline as I lead them from the flesh time!"

Gareth Roberts



We are Family?

David Bailey and Neil Corry examine the changing relationships of the new crew, and find that all is not as it might be aboard the good ship TARDIS.

THANK HEAVENS K•9 left in WARRIORS' GATE. If the mechanical mutt had stayed aboard for season 19 there's the thought that **Doctor Who** would have been compared to **The Famous Five.** The Doctor is the ever-so-English and authoritative (when needs be) Julian, Tegan is the do-it-myself-thank-you George, Nyssa is the demure yet determined Anne and Adric is Dick, constantly being put right. Add K•9, and you've got your tin Timmy. Five Save the Universe, anyone?

It has been thought that Peter Davison would need the support offered by the 'extra' companions. Tom Baker having seven years' experience in the show didn't need three companions in his final year, did he? Season 19 saw the dynamic between these 'extra' companions pushed to its logical conclusions. Suddenly, the writers were treating the companions with the same import as the Doctor.

It is this whole new 'team spirit' that drives FOUR TO DOOMSDAY. The family on board the TARDIS is far closer than the team the year before. This is no surprise as recent events have required an emotional interdependence: the Doctor regenerating in his companions' care; Nyssa losing her father and then her home planet, (at this point, the Master is the only other living person she knows!); Adric being kidnapped and tortured by the Master; Tegan losing Aunt Vanessa (and, she fears, her job). In FOUR TO DOOMSDAY, we are presented with a new template of the fifth Doctor and his fellow time travellers.

The 'soap opera' label often stuck onto season 19 and 20 is, it must be said, a fairly accurate one. There are so many changes in the interaction of the TARDIS crew throughout this era, beginning with FOUR TO DOOMSDAY, that it easily bears comparison with an equally-long run of **EastEnders.** The plot of every individual story is not the only thing that a viewer must consider but also the developments of every individual. The most blatant use of this would be made in season 20, with the introduction of Turlough. Just as the viewer is expected to treat all three stories of the Black Guardian trilogy as a whole, so they would have to accept the defining events of LOGOPOLIS and CASTROVALVA as a prelude to the crew dynamics of FOUR TO DOOMSDAY.

Not only in recording order, but also because of his effective immobilization in CASTROVALVA, this is Peter Davison's first measurable performance as the Doctor. We are presented with a Doctor who is a lot less certain of his actions, unlike Tom Baker's Doctor who exuded confidence from every hair and pore. He waits for information to come to him rather than barging in demanding answers. Also, his attitude towards that information differs greatly: when the Doctor discovers that microchips (as in **K•9 and Company,** Terence Dudley betrays his fascination for contemporary technology) are being used to store the souls of living beings, he is fascinated by the concept. The fourth Doctor would have merely been appalled at such use and instinctively fought against those masterminding it. The fifth Doctor is more easily distracted. It's not that this Doctor doesn't care, simply that his almost-adolescent curiosity momentarily overcomes his suspicion of the Urbankans when presented with such feats of technology. Until, that is, the true implications of Monarch's plans are revealed.

The fifth Doctor has already got Tegan's number. By offering the spare TARDIS key to Adric at the beginning of the story, he is pushing the right buttons ensuring that Tegan will snatch it for herself and join the rest of them in their exploration of their new surroundings. It is interesting to note Davison's impatience with her. Tegan is constantly whining about getting to Heathrow on time; something he takes in his stride and ignores. The crunch between the two comes when the Doctor finally realises what is going on and decides that they must stay to foil the Urbankan 'crusade'. Their argument culminates in the Doctor snapping "You will do as you're told!" And she does! Tegan is then left, brooding and angry, only to be later confronted by Adric and his new-found beliefs.

Tegan's relationship with Adric is confusing until you realise that she hates men. At the very least, she hates the mistakes men make. She has reason to disapprove of the Doctor, as he careers around time and space never

managing to find Heathrow, 1981. In FOUR TO DOOMSDAY, she has reason to, shall we say, 'deck' Adric, as he too easily switches allegiance to those who are threatening her home.

Janet Fielding's portrayal is thankfully consistent. Tegan is constantly bewildered by her surroundings and we see that she cannot yet deal with such situations as coming face to face with giant frogs. Her character is, perhaps, the only one with whom the viewer can empathise. More attention is paid to Tegan's motivations and actions than the other two companions. Unlike Nyssa, Tegan reacts emotionally and puts the crew in danger by hijacking the TARDIS in a misguided attempt to alert Earth when she really should have trusted the Doctor's ability to resolve the situation. Nyssa is more level-headed than Tegan. It is Nyssa who saves the Doctor's life with the sonic screwdriver and pencil, short-circuiting the android about to decapitate our hero. No emotion, no panic. Nyssa reacts as strongly as Tegan to the discovery that all the humans aboard Monarch's ship are androids, yet from her experiences with the Master gives a thoughtful rebuke to Monarch's request for help. She is driven by reason, not emotion.

The most experienced member of the new crew is let down by FOUR TO DOOMSDAY. Adric's character is not the one we saw developing through season 18, but the same one introduced in STATE OF DECAY. He's unfortunately stuck in this mould until EARTHSHOCK. Perhaps the production team couldn't find the time to continue his character's development with two new companions in the series? His defection to Monarch's side is believable and well delivered, yet the few lines of admonishment with which the Doctor brings him back into line are simply inadequate. Matthew Waterhouse's Adric is given little material to work with, and it would therefore be unfair to criticise him rather than the script.

As already mentioned, the point on which the shaky relationships of the TARDIS crew balance is the point at which the Doctor, Tegan and Adric all decide on differing courses of action. At any previous point in the show's history our attentions would have been drawn primarily to the Doctor's actions. But no longer. The Doctor follows a traditional middle course, while Tegan and Adric follow paths which conflict with his and are also bound to collide with each other. The scene where Adric attempts to persuade Tegan that the Urbankans are benefactors shows this most clearly. At the end of this we are left with a picture which we have never before seen in **Doctor Who:** one companions deliberately and consciously injuring another. In this respect, the new dynamic presented by FOUR TO DOOMSDAY was a revolutionary, shocking and refreshing one.

This one scene highlights an interesting difference in the acting styles of Janet Fielding and Matthew Waterhouse. Fielding's style is eminently suited to television; contained, interpersonal, playing to those around her. Waterhouse's, on the other hand, is a little more like that one would see on the stage. He is playing to the stalls. Putting them together in such an intense scene emphasises this. Just a further example of how the script and the direction let Adric down.

Of the guest cast, Stratford Johns' Monarch is easily the most impressive performance. Paul Shelley's Persuasion and Annie Lambert's En-

What the Fanzines Said...

FOUR TO DOOMSDAY presented us with a traditional aliens invade Earth story and gave it an unusual treatment. Annie Lambert and Paul Shelley contributed a great deal to the story's menacing atmosphere; they looked very sinister with dead eyes, toneless voices and pale faces. But an excellent production is useless without a good plot. Terence Dudley wrote a good professional script, but I felt the plot was almost written to a formula, and if the script is examined in detail, numerous faults can be found.

Michael Kenwood, Skaro 2/4

The special effects [of the space walk scene] were excellent [but this was] slated by all these scientific chappies saying it couldn't be done. Just because they couldn't find anything else wrong with it they have to start splitting hairs.

David Metcalfe, Invengos Times

Stratford Johns, Paul Shelley and Annie Lambert's superb acting seemed wasted in such a story. FOUR TO DOOMSDAY was a straight-forward space adventure with little to call wonderful or exciting [aside from] the beautifully constructed sets.

Colin-John P Rodgers, The Inferno

Enjoyable for the most part, it was spoilt by the ridiculous fourth episode.

Robert Franks, The Inferno

A gem of a production, dealing with authoritarianism as THE SUN MAKERS did the tax system. Monarch, Persuasion and Enlightenment were suitably regal and aloof, and the script contained some brilliant dialogue. The scenes of dragon dancing and so on helped give the tale its individual feel.

Ian Collins, Experiential Grid

My first impression was that it was too good to last, [and] it did seem as though several bad ideas would ruin it. The collection of various races was hardly original and the [unprotected space walk] was unashamedly awful. But these were my only criticisms as regards the story.

Peter Martin, Views News and Reviews 12

The first episode was absolutely excellent — fairly typical **Doctor Who** fare, but excellent all the same. It built up a superb atmosphere of enquiry and curiosity, which left you dying to see the second episode. Unfortunately the second episode wasn't worth the wait. It seemed to be pure padding with a storyline which could have been fitted into two lines - people walking around the spaceship doing nothing. I liked the idea that Monarch believes he is not just a monarch, but God, hinted at [by his] rather Old Testament language, and the idea that he wants the TARDIS to travel back to that event so recently visited by the Doctor - Event One - and meet himself was very intriguing. But all in all this was a story where the sumptuous design and the excellent make-up won over the script. No matter how well designed or directed a story is, it cannot be counted a success if the script is lacking, and so we must count FOUR TO DOOMSDAY as a failure.

Cloister Bell 1

What impressed me about this story was its sheer scale, evident even in the opening shot of the faultlessly animated space-craft. The sets were most impressive, as was the general level of video effects. Both the monopticons and the Doctor's space walk were tributes to a CSO man's art. Stratford Johns was one of the first recent viewers to actually have a motive other than power and conquest.

Nicholas Setchfield, Axos 3

It was pleasant to see the new Doctor's reactions to his companions - the foolhardy Adric, as obnoxious here as he should have been in Logopolis and Castrovalva; the boring Nyssa (not all boring, but what tedious dialogue) and the hysterical Tegan, my favourite companion for a long time.

Peter Anghelides, Infrastructure 22

Matthew Waterhouse gave his usual vigorous and alert rendering of Adric, making full use of the story's presentation of Adric as a conceited young person throwing his intellectual weight around whilst retaining a childish naivete. Tegan's flight and apparent abandonment of her companions was the most surprising behaviour, and Janet Fielding's extravagance succeeded in making it more than a purely comic display. The most disappointing feature of the characterisation was the absence in the part of the Doctor. Davison's Doctor has grace, courtesy, thoughtfulness, quiet competence and technological efficiency but the hints of enthusiasm and energy are no more than result from the irresponsibility of privilege, not the eccentricity of earlier Doctors.

What is more ominous is what looks suspiciously like an embryo class structure in the TARDIS. Nyssa the aristocrat is gracious, dignified, capable and instinctively sound on ethical questions. Both she and the Doctor have a delicate sex appeal. Adric on the other hand, product of a delinquent background, though clever and talented, is personally ill-mannered and unreliable on moral distinctions. Tegan is apparently an 'other ranks' comic character, the one allowed to really lose her nerve and behave badly. There do seem to be grounds for suspecting that the structure is based on unpleasant class cliches. I hope it doesn't develop.

Thomas Noonan, TARDIS 7/1

The dialogue was heavily weighted against Monarch. The Doctor pronounces "There's no substitute for democracy" (dangerously tying down is own political viewpoint) and Bigon tells how Monarch's technology destroyed Urbanka's ozone layer. But while such a message might be noble, I totally disagree with such blatant preaching in **Doctor Who.**

For Peter Davison, this was obviously his first storey - his impish enthusiasm was a little forced, and he lacked the self-assurance present in CASTROVALVA. Sarah Sutton maintained her extremely high standard, and by the end of the season Nyssa may well have replaced Sarah Jane at the head of my affections. Tegan did not fare so well — there appears to be a tendency to write her down, giving her basic dialogue and perpetually whining character. Janet Fielding is not a whiner, and when the script requires her to be the result is not good.

Stratford Johns was quite simply superb; he has soared in my estimation as an actor of late, and this role went some way to increasing this opinion. Enlightenment had just the degree of independent thought and resistance one would associate with the personification of Enlightenment, and Persuasion was used as a heavy in a delightfully subtle way. The three Urbankans meshed together faultlessly, and their combined performance was a delight.

To conclude, this admittedly uninspiring story was given a never-before-equalled treatment by John Black, who gave it a depth of characterisation rare in **Doctor Who** and some of the best acting, design and effects I've seen. John Black goes down in my book as **Doctor Who**'s most talented director.

John C Harding, Shada 8

The most outstanding performance of the story came from Sarah Sutton, who acted well throughout, particularly when giving her moving speech refusing to join Monarch at any cost. Peter Davison relied a bit too heavily on Baker's Doctor, while Janet Fielding gave a mediocre performance - I felt that she went a bit 'over the top' when trying to fly the TARDIS. Stratford Johns seemed too friendly and reassuring to be a megalomaniac dictator, while Philip Locke played Bigon faultlessly; he must be a fair tip for the best supporting actor of the season.

The monopticons were one of the most convincing pieces of gadgetry ever seen in the programme, but the part of the final episode in which the Doctor was trying to reach the TARDIS was excruciatingly unconvincing; he was quite obviously not weightless. FOUR TO DOOMSDAY was a good story, although with a fairly basic plot. The acting generally was of an unusually high standard, and this compensated for the not very elaborate surroundings.

Jonathan Pinkney, View News and Reviews 9/10

lightenment are little more than foils, while Bigon is little more than atrocious. This is a crying shame, considering his pivotal role as 'the other character'. You've got the Doctor and company on one side, the Urbankan trinity on the other, and Bigon alone in the middle. In countless other **Doctor Who** stories there's a whole host of supporting character to aid and abet the Doctor. Sadly, as he alone shoulders this burden, Philip Locke's acting only hampers the part he must play in furthering the plot.

Persuasion and Enlightenment look as if they've just stepped out of a James Bond movie; all velvet swish and icy attitudes. Monarch's character is considerably more detailed. His God complex adds a further dimension to the story. John Black's direction, coupled with Tony Burrough's simple yet stunning throne room, sets Monarch apart from everyone else. It's interesting to note how much more impressive Monarch seems seated than in the two scenes where he appears on other sets. Interesting, also, is how ineffectual he is on these two occasions: unable to break into the TARDIS, and unable to halt his, by then inevitable, downfall. Monarch is comfortable when everything is going his way, when all his subjects are abiding solely by his will. He takes delight in the Recreationals, when the viewer might wonder how he could abide watching the same thing over and over again for thousands of years. It is precisely because the same thing has been enacted *for him* so many times that he gets such pleasure from it. "Conformity," as he says, "is the only freedom," and it is his triumph over the free will of humankind that feeds Monarch's self-deification.

As was mentioned in **IN•VISION 51**, designer Tony Burrough was a wizard at what John Nathan-Turner called 'jigsaw sets'. The effect Burrough aimed for was the appearance of a great number of large sets in an impossibly small studio. Just as he pulled it off in The Keeper of Traken, he pulls it off here. And just as the monumental sets of Traken speak for themselves, enabling John Black to keep his direction simple, the sets of Four to Doomsday also lead to uncomplicated but pleasing direction. There is a clear example of how this simple direction is enhanced by Burrough's work early in the first episode. When the camera pulls away along with the Doctor and Tegan, the viewer is given exactly the same feeling as the characters; that of discovering their new surroundings.

Finally, on to the story itself. Its basic premise is outrageous. An 'ample' amphibian with ideas above his station wishes to invade Earth for all its silicon and carbon, intending to dispose of its human population and replace them with three billion Urbankans. To achieve this, he has been popping back and forth to Earth for the past 40 thousand years to pick up a few cultural representatives who, basically, keep him entertained (missing out, in the process, on the opportunity to invade while mankind was armed with nothing more dangerous than the flint knife). While Four to Doomsday serves mainly as a vehicle to introduce the new Doctor properly and set the basis of the relationships between the companions for the next few stories, there are twists to the way it uses the traditions upon which it is based. Thankfully, the story is about something more than just another bug-eyed alien about to destroy all life on the planet. Although such stories are enjoyable, **Doctor Who** is much better when it breaks these almost self-imposed barriers.

Here's an alien invasion seen by the driver, not the hedgehog hypnotised by the headlights. The Android Invasion is the only other story similar to Four to Doomsday but even the similarities are superficial. For example, there's that horrific cliché of the face/chest lifted to expose a tangle of circuitry, but in The Android Invasion the androids are merely that. Here, they are vessels for the storage of real individuals, real personalities. Vessels for the soul. Although 'fears for the soul' stories have been better envisaged in the Kaled to Dalek and Man to Cyberman stories, having Bigon announce "This is me" as he pulls out a small circuit board encapsulates the horror of soullessness magnificently. Even lousy effects cannot take away from one of the best attempts at exploring this thematic issue in **Doctor Who.** It's a pity there aren't (sorry - weren't) more stories like this. I•V

King Frog

Throughout the Sixties and Seventies, Alan Stratford Johns was one of the most popular and recognisable figures on British television, largely due to his legendary role as Chief Inspector Charlie Barlow in Z-Cars and its follow-ups — Softly Softly Taskforce, Barlow at Large and Second Verdict. But it was in 1981 that Stratford made his first foray into the world of television science fiction with an equally impressive — and show stealing — performance as Monarch, leader of the Urbankans, in Peter Davison's debut Doctor Who production, FOUR TO DOOMSDAY. When PHIL NEWMAN caught up with Stratford as he toured with Anthony Newley's *Scrooge — The Musical* to speak about his association with Doctor Who, he began by explaining how he came to appear as the megalomaniac giant frog.

WELL, they just approached me and asked if I would play this 'King Frog', you see, and I said "Well, why not?". I always relish doing different things. Then, when the BBC sent some people round from their make-up department to take a mask, they told me, "You know the director's got idea to have this huge frog head with eyes out **here** that light up and stuff?". So I said "Hang on...!!" and I phoned him up and said, "If you've got ideas like that, why don't you get another fat actor?! If nobody can recognise me, there's no point paying my money!". He said, "you've got a point there".

Nevertheless, it took nearly eight hours in the make-up chair to create that first mask. They just built it up on me, bit by bit, and then peeled it all off in one. They modified it a bit later on, but I'll never wear a mask like that again! I was actually offered the part of the [Vogon] Captain in **The Hitch-Hiker's Guide to the Galaxy,** but I said, "No, thank you very much!". I'd had to have a face mask done once before, on Peter Sellers' last movie, and it's a most unpleasant thing to have to go through. (I also had to have a lot of make-up in **Scarlet and Black**, but it was more up-to-date, so the technique was simpler. They built me up a sort of terrible nose with carbuncles and a chin and things, and then wanted to add all sorts of other things around my face, but the director and I held a meeting and said, "The nose and the chin are enough!". But never again another full mask!) It's too, too uncomfortable, it really is. It's so hot, and the perspiration just pours off you all the time. If you want to lose weight, it's a great idea!

I actually did all four episodes in one chunk. I wanted to do this, and the director was very keen so, in actual fact, it became something quite, quite unusual, because I did about eighty-five set-ups one after the other. I mean, a lot of them were just one line but, with the way they record television, they've all got to be set up as a shot and then identified with this, that and the other, and I was thinking, "Which line is this?!". It was very taxing — technically, too — but I got through them alright. I suppose it was an interesting exercise in a way, doing it like that, but I certainly wouldn't have wanted to spread it out over a couple of weeks — that would have been too much. But I enjoyed it, you know. That's why I'm an actor. I enjoy all sorts of things, and it turned out alright in the end. It was quite fun.

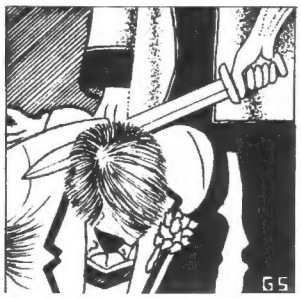
It was [Peter Davison's] first story, although I don't think they put it out first. That's what usually happens to me with series that I'm the guest in; it's somebody's first and then they put it out later on. But Peter seemed to be a very able young man, and we got on fine. Obviously, a lot of my stuff was by myself, really, nut he was a little nervous, of course. Annie Lambert and Paul Shelley were marvellous people, but then they always did get good people in **Doctor Who**, I thought.

My friend Shaun Sutton, who was Head of Drama at one time, once said to me, "Why don't you break off the show [**Z-Cars**] And become **Doctor Who** for us for a while?", but physically I don't think I could have done it. It would have meant going straight into filming **Doctor Who** and having no break at all, and I needed a rest. I said, "No, maybe another time", but it never arose again. That's going back quite a time now. I can't remember exactly, but it would have been before Pertwee. Somebody was finishing — it was probably Pat Troughton. Pat was an old friend, because he did several episodes of **Z-Cars** and things like that. Very nice man and a tremendous actor, I thought. And, of course, Bill Hartnell was a relation of mine by marriage. He came up to me in the bar one day and said, "We're cousins or something, Alan!". I said, "Are we?". He said, "Yes, yes. You married Nanette, and her father's related to the Hartnells". So I said, "Hello, cousin!" He was also a very nice man, and a splendid actor; he had been a West End star over a period of years. He and Pat, I think, were the two really good actors to play **Doctor Who**. I'm not denigrating any of the others at all, but I just knew them and their work. I liked Jon Pertwee's rendition of it, too. In fact, I've quite enjoyed all of them really. I wouldn't say I', like a 'Trekkie' fan, but I have dipped into the show from time to time!

Around the time I did **Doctor Who**, I also did a **Blake's 7** (playing Belkov in GAMES). That was a terrible mistake, although I keep getting pennies for it from around the world! All the cast insisted in their contracts that they were killed off, apparently!

I think a good science-fiction series would make a bomb now, you know. I've always read science-fiction ever since I was a youngster. I remember I once lodged with a schoolteacher, and when I said, "In my lifetime, man will land on the moon", she clipped me round the ear and said, "Idiot! It'll never happen. What are you talking about?!" I said, "Oh yes, that and more will happen". I was an avid reader of science-fiction magazines and things like that. As a matter of act, years and years ago, I sent a format to Rediffusion for a science-fiction series, which had this professor and these young kids in it. They went through a Time Gate and these mechanical policemen — they weren't baddies, they were goodies, came back and sorted out the world. They told me the whole thing was too childish...and then, of course, **Doctor Who** appeared, not nearly as sophisticated as my idea, but never mind! It was one of those things, I suppose!

I'm sure Spielberg will make a splendid stab at **Doctor Who** and do a jolly good job, but I think it will possibly be ruined by being too expensive. It will be big and glossy, and I think it was right on television as it was. It was sort of cheaply done, but you could almost believe in it more because of that. It's a sort of fairy-tale type thing really; it was rather nice, fun, and good family escapism. But I shall watch it with interest!



CUTS:

Almost all the scenes scripted but not in the finished production were those in the linkways. Either these were not recorded due to production getting behind schedule after block one, or they were later chopped to bring episode four's running length down to 24 minutes 53 seconds.

Part one lost a whole scene near the beginning just as the four time travellers arrived outside the throne room. In part two there is an edit where the Doctor, leading his three companions down a corridor, beckons to a Monopticon with a cheery, "Wouldn't care to show us around, I suppose".

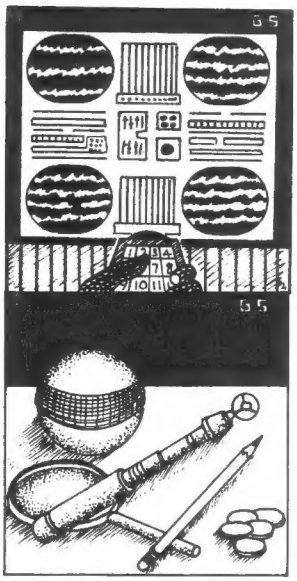
Later in part two, just before Nyssa and Adric find the Mobiliary, Adric warns Nyssa against removing her space pack as they have no idea which rooms have air, and which do not.

Part four lost a linkway shot of the Doctor and Adric spying the TARDIS from a porthole, the former commenting, "Silly girl. I don't know, though. At least she got it going. Come on. Let's go to our quarters".

There were scenes lost of Persuasion racing down a corridor to Linkway 9, Enlightenment viewing the chaos in the recreation room, Monarch speculating about the Doctor and his ship, Lin Futu seeking help from Villagra and Kurkutji, the Doctor appearing to endorse Adric's view of Monarch as a benevolent leader, and the Doctor slipping away from the recreational by hiding under the dragon.

Some of Tegan's scenes alone aboard the TARDIS as she, to quote the script, *goes berserk* were chopped, including one humorous line where she criticises the Time Lords for not writing their instruction manuals in English, "like the Japanese do…"

Left: Adric hopes his spacesuit will have an oxygen supply…



TRANSMISSION:

In England, Scotland and Northern Ireland FOUR TO DOOMSDAY went out at 6:55 on January 18th and 25th. Parts two and four, on January 19th and 26th went out at 7:05. BBC Wales opted for a universal *1:45* slot over the evenings of January 18th, 20th, 25th and 27th.

Australia took the show as a serial while its first run in America was as a 90-minute TV movie distributed by *Lionheart*. In September 1985 a dubbed version of the programme was shown on Dutch television under the title MONARCH, and was the first Peter Davison **Doctor Who** to be shown there.

TRIVIA:

FOUR TO DOOMSDAY placed 6th in the *Doctor Who Monthly* season poll, 7th in the DWAS poll, and 6th of the season (136th overall, on 49%) in the DWB 30th Anniversary poll.

Urbankan technology is the most advanced in the universe — but they would say that, wouldn't they? It includes non-corrosive alloys and saturated polymers (neither of which are *that* difficult to produce!), and is advanced by Traken standards, and worthy of Gallifrey itself. This is odd considering that they don't have faster-than-light travel. Their journey times (see later) however suggest that they **do** have faster-than-light travel, as the nearest galaxy would take many millions of years to reach at sub-light speeds.

The Urbankan ship's equipment includes an Interferometer, which measures gravity waves (but could be used on the TARDIS' time curve circuits), and a Graviton Crystal Detector, which is used for the same thing, though on Traken the interferometer superseded the crystal. The Doctor remarks that this is significant, but does not explain why… Other Urbankan equipment includes an Induction Furnace and an Electron Microscope (which isn't particularly advanced technology!). Monarch attempts to enter the TARDIS by using a Laser Key and Directional Cobalt Flux (but later ignores the open door).

The Monopticons have a magnetic shield. How this repels non-ferrous matter such as the Doctor's hands is a good question, but when reversed causes the Monopticon to rotate, suggesting that the spheres have an inbuilt angular momentum which the normal operation of the field restrains…

Compared to Earth normal, the atmosphere aboard the Urbankan ship has diminution of oxygen and nitrogen, mercurial compounds and intense proton activity (as the latter is alpha radiation, this makes the Urbankan ship a less than healthy environment). Once full life-support is released, the atmosphere becomes breathable for humanoids. The atmosphere in the throne room must however be breathable at all times, as Monarch is still in flesh time, and needs oxygen. How Monarch survived more than 40,000 years while still in flesh-time (and why he didn't wish to become an android) is unexplained.

Bigon states that one trillionth of a gramme of the Urbankan poison would reduce Tegan to the size of a grain of salt; yet Monarch is hit by much more than this and remains several inches high. In contrast to the Master's victims, he *appears* to survive the process. Conceivably, he could restore himself through use of the Resonant Stroboscope Nyssa points out, which reduces matter by increasing density, but could presumably be used in reverse…

The planet Urbanka orbited Inokshi, in the galaxy RE1489. Persuasion and Enlightenment state that Inokshi was an irregular variable which collapsed 1,000 years ago, forming a black hole, but Bigon later indicates that this was a lie; Urbanka's ozone layer was destroyed, leaving the surface prone to ultra-violet radiation.

FOUR TO DOOMSDAY is self-contradictory with regard to the dates of Monarch's visits to Earth. Enlightenment indicates that she last visited Earth 2,500 years ago. Bigon echoes this by stating that he was abducted 100 generations ago. Yet Bigon confirms Tegan's suggestion that they last left Urbanka 1,250 years ago, and states that Monarch has doubled the speed of the ship on each round trip, which would place the last visit to Earth 3,750 years ago. This is consistent with Bigon's statement that the initial trip to Earth took 20,000 years, and would suggest (without allowing time for the actual visits) that the ship left Urbanka some 76,250 years ago, in (approx.) 74,269BC, returning home in 34,269BC, 14,269BC, 4,269BC and 731AD; and visited Earth in 54,269BC (abducting Kukutji), 24,269BC, 9,269BC and 1,769BC (collecting Bigon).

Earlier, the Doctor, working on the assumption that each round trip took 2,500 years, and from his knowledge of Earth history, estimates the visits at 10,019BC, 6,019BC, 2,019BC and 519BC (intervals of four thousand, four thousand, fifteen hundred and two thousand five hundred years respectively), stating that the Mayan civilisation flourished 8,000 years and the Futu dynasty 4,000 years ago. Nyssa and Adric both feel this is a brilliant display of pure logic, even though the Doctor's maths doesn't hold up in these estimates!

Nor does his ancient history, as the Mayans in fact flourished around 1,000 AD, and the Chinese dynasty most resembling the Futu (the Shang) existed from the 18th to 12th century BC. In his *Terrestrial Index* and *Universal Databank* Jean-Marc L'Officier estimates these visits at 34,481BC (his maths in these estimates is, like the Doctor's, a little dubious on occasion), which he corrects to 3,019BC, when Kukutji was taken; 14,481BC, corrected to 1,769BC (Lin Futu); 4,481BC, corrected to 519BC (Bigon); and 519BC, corrected to 731AD (Villagra). These dates do however conflict with Bigon's claims regarding the ship, and his and Enlightenment's indications that he was the last specimen taken. The documents on page two suggest a an alternative set of dates…

Bigon serves the travellers a meal of citrus fruit, apples, nuts, grape juice and avocado pears (which Adric compares to riverfruit), grown in the Floral Chamber. A team at the Fan Olympiad VI in 1988 was named "Philips Locke's Avacado Pears".

The Doctor comments in part two that they'll get nowhere if Tegan loses her head. Foreshadowing of the end of part three?Similarly, Tegan points out the door to the chamber the TARDIS lands in slightly *before* it begins to open…

The Doctor doubts Earth's ability to support three billion Urbankans and three billion humans — but as it currently supports **six** billion humans, this isn't so unreasonable!

The Doctor can withstand the cold of deep space for six minutes, and is therefore able to space-walk without a pressure suit, though this does not explain how his skin withstands the pressure gradient; his blood should have boiled, bursting his capillaries, though it is wrong to suggest that he would have exploded. Lin Futu explains that the ship carries spacesuits as the androids' lubrication freezes when exposed to the cold of space, yet Persuasion and Enlightenment suffer no such problems while fighting Adric in the airlock. It is also unclear as to why the suits have oxygen supplies. The suit helmets are able to reflect the blast from Enlightenment's laser pistol, though sufficient leaks through to disable Adric. Arguably, he and the Doctor murder Enlightenment & Persuasion by throwing their chips into space unnecessarily…

The late addition of Nyssa to the script is on occasion very obvious: in the opening scene, Adric tells her to get the Doctor. She then proceeds to leave the console room, passing the Doctor as he comes in on the way… When the Doctor opens the scanner a moment later she has however managed to return totally un-noticed. She also appropriates Adric's ignorance of Earth expressions on occasion ("But it is at home."), and quite why Monarch wishes to "Isolate the girl" except to arouse the Doctor's suspicions is never made clear. It would also have made more sense had Tegan used the Doctor's propelling pencil to disable the androids: Nyssa, not being from Earth, has no reason to know that the pencil's 'ink' is graphite.

CONTINUITY: The events of FOUR TO DOOMSDAY take place at the same time as those of LOGOPOLIS. Assuming her instruments are accurate, the TARDIS lands on the Urbankan ship at 16:15 hours, on February 28th 1981. Tegan's flight (in LOGOPOLIS) was to have been Number AA778, leaving at 17:30 hours from Terminal Three (AA presumably stands for Air Australia), and THE VISITATION later indicates that she entered the TARDIS half an hour before, at 17.00 hours. Heathrow's co-ordinates at this time are 6309 in the inner spiral arm of Galaxia Hyklos — the Milky Way, aka Mutter's Spiral. The Urbankans are four days flight from Earth, and their invasion would therefore have come on Wednesday March 4th 1981.

The molecular structure of the TARDIS' exterior is consistent with that of Earth and its solar system. Adric describes the TARDIS to Monarch, mentioning the Power Room as well as recent features such as the Cloister, but nobody points out that he couldn't use it to travel back to Event One without being destroyed. This is probably because CASTROVALVA hasn't been written yet...

The Urbankans have heard galactic legends of Rassilon, who tamed the Eye of Harmony. The Doctor suggests that the dense magnetic field of Monarch's ship may have caused a fluctuation in his Artron energy: as THE DEADLY ASSASSIN indicates that the Doctor's brain has an unusually high level of Artron energy, this indicates either that the ship affected the Doctor's brain, causing him to miscalculate the co-ordinates; or that the TARDIS and the Doctor's mind have energies in common, strengthening the idea that they form a gestalt entity. Whatever the case, the Doctor claims that only his professor at the Academy really understood Artron energy.

Nyssa is an expert in Cybernetics — the science of the control systems of machines — as well as bio-engineering. This overlap suggests that Traken technology may have been predominantly organic. She is seen reading Principia Mathematics, which she may have borrowed from Adric, as he suggests that Tegan read "a fascinating book on maths by a chap called Bert Russell".

Adric's education must have been very narrow: he does not know what photosynthesis is, and his explanation of $E=mc^2$ is limited to an expansion of the mathematical formula (energy equals mass times the speed of light squared): he does not state the relevant *physical* point — that acceleration of any mass to light-speed would require infinite energy. He asks how long a [human] generation is — implying that an Alzarian generation isn't necessarily the same.

Nine (million) to Doomsday

NEARLY TWO MILLION viewers deserted **Doctor Who** between the last episode of CASTROVALVA and the first of FOUR TO DOOMSDAY.

On paper there is little to demonstrate why this should have happened. A comparison of programming between Monday 11th January, when part three of CASTROVALVA drew 10.4 million viewers, and Monday 18th January, when the first episode of the new serial could only manage an audience of 8.6 million, shows virtually no change. ITV had no networked opposition to the newly regenerated Time Lord, although **Emmerdale Farm** spanned many of the regions. Over on BBC2 the only challenge on Monday nights was a magazine arts programme produced on **Doctor Who**'s old stamping ground, Riverside Studios at Hammersmith.

A generalised trend observed in **Doctor Who** over the years was for first episodes of new stories to pull larger audiences than their subsequent episodes. Episode fours also tended to do well, the sag therefore occurring in the middle. Writer Terrance Dicks' theory supposed people tuned in to find out the flavour of a new story, and even if they did not like it, they sometimes would tune in for the ending just to see how the Doctor solved it. Most of Season 19 flew in the face of this notion.

FOUR TO DOOMSDAY, although starting badly, gradually clawed viewers back during the course of its fortnight on air. Part two saw a modest increase to 8.8 million. Slightly more saw part three get a rise to 9.1 million, while a half million surge for the finale on January 26th brought the total up to 9.6 million. The resulting average of just over nine million viewers for the whole serial was a drop on its predecessor, which had enjoyed a 9.9 million audience, but nearer the constant that would exist for much of the remainder of the season.

In terms of positioning, the episodes rose from 66th, to 61st, down to 63rd, then finally up to 53rd in the BARB charts.

Despite the drop, nine million was still regarded as a good total for **Doctor Who**. Indeed the figure had been the norm for the show throughout the Seventies, and so to be keeping such audiences in the face of the growing market in home video entertainment was considered no mean feat.

Radio Times coverage was minimal, even on the listings pages. The credits for the two weekly broadcasts were only listed in full for the Monday episode, and part one did not even identify itself as a 'new' four-part story in the heading. A 2" square black-and-white photograph of Stratford Johns as Monarch complemented episode three's credits but this was more than offset by the level of, or rather lack of, information in the 'teaser' details. A responsibility for the Producer, John Nathan-Turner had decided on a policy of simple one-liner questions for the 1982 'teasers'. Consequently a motivation to switch over was prompted purely by such word-bites as, "Who is Monarch?" (Answer, according to the cast list and PR, Stratford Johns!), "What is a Recreational?", "Will Bigon help the Doctor?" and "Will Enlightenment and Persuasion destroy the Doctor?". Curiously, internal BBC documentation such as the programme-as-completed sheets sometimes lists these questions as if they were episode titles (one such example being Four to Doomsday 3).

On the merchandise side things were a little better. Continuing John Nathan-Turner's policy of promoting one new product per story, Four to Doomsday coincided with the re-release of the **Doctor Who** theme music, as a vinyl single (catalogue number RESL80), in its new picture cover which featured Peter Davison in place of Tom Baker. The head and shoulders photograph of the fifth Doctor, wearing his Panama hat, was one from the Press-call held during the production of FOUR TO DOOMSDAY.

Advance photo coverage of season 19 was, on the whole, greatly improved on years past. Although John Nathan-Turner would still refuse any requests to print pictures of new monsters prior to their appearance in the serials, he was happy to release shots of the main cast and some of the guest stars to the Press and to recognised promotional bodies such as *Marvel Comics* and the Appreciation Society.

One drawback was the absence of any tie-in book titles. A serious dispute between the Writer's Guild and W.H.Allen plc, the publishers of the Doctor Who range of novelisations, had resulted in a crippling ten month strike which saw all work on new titles grind to a halt. Ironically this came just at the time when sales to the USA were soaring in the wake of the show's staggering popularity on the PBS channels.

The strike was settled sometime in the autumn of 1981, but it meant a long haul to catch up on the backlog. This was further exacerbated by W.H.Allen's decision to introduce a three month gap between sales of the hardback novelisations and their publication in paperback.

FOUR TO DOOMSDAY was the fourth novelisation of a Peter Davison serial. Terence Dudley had declined his first refusal option to write the book (a right all the authors of **Doctor Who** TV scripts enjoyed from the Eighties onwards) and so a longer than normal gap ensued until Terrance Dicks was free to do it. The hardback finally appeared in April 1983, just in time for the Longleat celebrations, with the paperback following in July that year.

As with almost all the first editions of Peter Davison titles, its cover was a photograph from the story, rather than a piece of commissioned art. The very first Davison novelisation, THE VISITATION, was to have featured a portrait commissioned from David McAllister, but when Davison saw and objected to the likeness of himself the artist had captured, his agent won backing from the BBC to instruct that only photographs be used from now on, and that Davison's face must appear on all the adaptations. It would be several years before W.H.Allen were in a position to overturn this ruling and commission paintings for any reprints. Alistair Pearson won the contract to re-do FOUR TO DOOMSDAY in the early Nineties.

ITV (LWT region) MONDAY 18th JANUARY 1982

BOOK TOW -ER	MR. & MRS	N E W S	NEWS	E L P	THAMESH CROSS ROAD	WISH YOU WERE HERE	CORON- ATION ST.	LET THERE BE LOVE	WORLD IN ACTION	HILL STREET BLUES	NEWS AT TEN	film CASTLE KEEP
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 1

R NO EU WN SD	BLUE PETER	N E W S	NATIONWIDE	DR. WHO Four ep.1	THE ROCKFORD FILES	PANORAMA	N E W S	LAST OF SUMMER WINE	POLICE (doc)	FILM 82 SPEC- IAL
5:00	5:30	6:00	6:30	7:00	7:30	8:00	8:30	9:00	9:30	10:00	10:30	11:00

BBC 2

film WELCOME STRANGER	UNDER SEA KING DOM	MAGG -IE	GARD ENING SHOW	RIVER- SIDE	GENU- INE ART- ICLE	PORR- IDGE (rpt)	GRACE KENN- EDY	THREE OF A KIND	HORIZON	C A R TO O N	NEWS NIGHT

FOUR TO DOOMSDAY

Series 19, Story 2
Serial 117, Code 5W
Episodes 564-567

Cast:

The Doctor [1-4]	Peter Davison
Adric [1-4]	Matthew Waterhouse
Nyssa [1-4]	Sarah Sutton
Tegan [1-4]	Janet Fielding
Monarch [1-4]	Stratford Johns
Bigon [1-4]	Philip Locke
Persuasion [1-4]	Paul Shelley
Enlightenment [1-4]	Annie Lambert
Lin Futu[1] [1-4]	Burt Kwouk
Kurkutji [1,2,4]	Illarrio Bisi Pedro
Villagra [1,2,4]	Nadia Hamman
Choreographer	Sue Lefton
Fight Arranger	B.H.Barry

Small & Non-speaking:

Voice of Control	Philip Locke
Greek Philosophers[3]	Victor Reynolds
	Les Fuller, Peter Whitaker, John Doyle
Greek Swordsmen[2,4,5]	Simon Ramirez
	Steve Durante
Greeks [Wrestlers][4]	John Sarbutt
	Terry Paris
Chinese Surgeons[2]	Chua Kahjoo
	Phil (or Philip) Tan
	Eija Kusuhara, Kay Tong Lim
Aborigines/Dancers[4]	
	Leonard Hey, Abi Gouhard
	Carlton Morris, Bruce Callender
Mayans/Dancers[4]	Beyhan Fowkes
	Adisa Sanie, Susan Fazzaro
	Kathy (or Kathey) Lewis
Unspecified:	
(probably Chinese Surgeon)	Yat Wong

[1] Lin Fitu according to *Radio Times*
[2] Studio of 14th April
[3] Studio of 15th April
[4] Studio of 29th April
[5] Studio of 30th April

Crew:

Title Music by	Ron Grainer
and the BBC Radiophonic Workshop	
Realised by	Peter Howell
of the BBC Radiophonic Workshop	
Incidental Music	Roger Limb
TARDIS Sound	Brian Hodgson
Special Sound	Dick Mills
Production Assistant	Jean Davis
Production Manager	Henry Foster
Assistant Floor Manager	Val McCrimmon
Floor Assistant	Ian Strachan
Studio Lighting	Don Babbage
Technical Manager	Robert Hignett
Studio Sound Supervisor	Alan Machin
Grams Operator	Gordon Philipson
Video Effects	Dave Chapman
Vision Mixer	Carol Johnson
Videotape Editor	Rod Waldron
Crew	11
Senior Cameraman	Alec Wheal
Costume Designer	Colin Lavers
Make-Up Artist	Dorka Nieradzik
Visual Effects Designer	Mickey Edwards
Title Sequence	Sid Sutton
Properties Buyer	Helen MacKenzie
Show Working Supervisor:	
Studio One	Johnny Norris
Studio Two	Chick Hetherington
Design Assistant	Jane Clement
Designer	Tony Burrough
Production Associate	Angela Smith
Writer	Terence Dudley
Script Editor	Antony Root
Creator of Nyssa ©	Johnny Byrne
Executive Producer	Barry Letts
(Credited on scripts only)	
Producer	John Nathan-Turner
Director	John Black

Programme Numbers:

Part 1:	50/LDL/D191L/72/X
Part 2:	50/LDL/D192F/72/X
Part 3:	50/LDL/D193A/72/X
Part 4:	50/LDL/D194T/72/X

Recording:

Studio 1:	13th-16th April 1981, TC6
Studio 2:	28th-30th April 1981, TC6

Transmission:

Part 1:18th January 1982, 6.55pm BBC1 (23'36", --.--)
Part 2:19th January 1982, 7.05pm BBC1 (24'11", --.--)
Part 3:25th January 1982, 6.55pm BBC1 (24'09", 18.56.34)
Part 4:26th January 1982, 7.05pm BBC1 (24'53", --.--)

Audience, Position:

Part 1: 8.6m, 66th
Part 2: 8.8m, 61th
Part 3: 9.1m, 63th
Part 4: 9.6m, 53th

DR. WHO

Required for studio recordings in April the following Ethnic Minorities for small-part/Walk-on roles.

Aborigines
S. American Indians
Greeks
Chinese

Professional artistes only need apply.

Photograph to

108 Threshold House,
BBC tv Centre,
Wood Lane, W12 7RJ.

Left: The Stage, 12th March 1981

Books
ARISTOPHANES: *Frogs* (405BC)
DICKS, Terrance: *Doctor Who - Four to Doomsday* (1983)
JOHNS, Stratford: *Gumflumpf*
L'OFFICIER, Jean-Marc: *Doctor Who - The Terrestial Index* (1991)
L'OFFICIER, Jean-Marc: *Doctor Who - The Universal Databank* (1992)
MONARCH: *The Holy Bible of Urbanka*
TULLOCH John & ALVARADO Manuel: *Doctor Who - The Unfolding Text* (1983)

Magazines
Ark in Space 6 (season review)
Axos 2 (1982, Colin Lavers interview)
Axos 3 (1982, review)
Cloister Bell 1 (1982, review)
Console (1982, season review)
Daily Telegraph
Definitive Gaze (1982, review)
Doctor Who Annual 1983 (Costume designs)
DWB 115-6 (1993, Barry Letts interview)
DWB 61 (1988, Paul Cornell reviews season 19)
Doctor Who Monthly 61 (1982, FOUR TO DOOMSDAY preview)
Doctor Who Monthly 64 (1982, FOUR TO DOOMSDAY review)
Doctor Who Magazine 90 (FOUR TO DOOMSDAY photos)
Doctor Who Magazine 105 (FOUR TO DOOMSDAY photos)
Doctor Who Magazine 107 (1986, Matthew Waterhouse thought it imaginatively scripted)
Doctor Who Magazine 110 (1986, Richard Marson sees it as an attack on idealism)
Doctor Who Magazine 127 (1987, Stephen Bell on exploding spacewalkers)
Doctor Who Magazine 147 (FOUR TO DOOMSDAY photos)
Doctor Who Magazine 213 (1994, Peter Davison interview)
Doctor Who Monthly Winter Special (1982, Roger Limb interview)
Doctor Who Magazine 10th Anniversary Special (1989, Andrew Pixley on commissioning)
Enlightenment 16 (1986, John N Dziadek III thinks the pace slow)
Enlightenment 17 (1986, Shane Welch makes observations on Aborigine dialects)
Experiential Grid 6 (1982, season review)
Files Magazine - The Davison Years Part One (John Peel comments on the dating of the 'representatives', and on the TARDIS' behaviour)
Four Hundred Dawns 1 (1991, Mark Edwards comments that episode one is like a jigsaw puzzle, and on Monarch's obsession)
Images 4 (1982, Roger Limb interview)
The Inferno 5 (1982, review)
Infrastructure 22 (1982, review)
Invengos Times 3 (1982, review)
IN•VISION 53
The Key 4 (1989, Moray Lang comments thatMonarch reminds Nyssa of the Master)
Laseron Probe 3 & 4 (1982, review)
Mandragora Helix (1984, Robert Davis thinks Persuasion & Enlightenment too emotional; Gareth Lonnen attributes Monarch's arrogance to his being in flesh time)
Peking Homunculus 4 (1991, James Morrison criticises TARDIS scenes)
Queen Bat 1 (1985, Roger Limb interview)
Second Dimension 2/8 (1989 Mark Ward reviews)
Second Dimension 4/2 (1991, Ian Riley thinks the regulars' arguments childish)
Shada 8 (1982, review)
Shada 17 (1984, Roger Limb interview)
Skaro 2/4 (1982, review)
The Stage and Television Today (12/3/81, advert)
TARDIS 6/3, 6/4 (1981,Terence Dudley previews story)
TARDIS 7/1 (1982, review by Thomas Noonan)
TARDIS Data Bank 1/2 (1982, review)
TARDIS Time Scan 2 (1986, Karen Fay thinks the Urbankans too human)
Time Monster 3 (1990, Alan darlington is confused by the title)
Typhonus 1 (1985, Martin Day feels it becomes a parody)
Views, News and Reviews 9/10 (1982, review)
Views, News and Reviews 12 (1982, season review)
Wholook 2 (1986, Peter Davison comments it was written for Tom Baker)
Zyton 7 1 (1985, Richard Smith thinks it a story done by the books; it is an unusual invasion.)
Zerinza 27 (1982, review)

Theatre
The Royal Hunt of the Sun
Scrooge - The Musical

Film
Alien
Brazil
Goldfinger
Leon the Pig Farmer
The Pink Panther (and sequels)
Star Wars

Television
All Creatures Great and Small (BBC 1978-80;88-90)
Barlow (BBC 1974-5)
Barlow at Large (BBC 1971-3)
Blake's Seven (BBC 1978-81)
The Buccaneers (BBC 1995)
Captain Scarlet & the Mysterons (BBC 1967-8)
Churchill's People (BBC 1975)
EastEnders (BBC 1985 - Doomsday)
Emmerdale Farm (YTV 1971-...)
The Explorers (BBC)
The Famous Five
The Hitch-Hiker's Guide to the Galaxy (BBC 1981)
Jack the Ripper (BBC)
Pebble Mill at One (BBC)
Pie in the Sky (BBC/Witzend 1994-...)
The Prisoner (Everyman 1967-8)
Quest Under Capricorn (BBC 1963)
Scarlet and Black (BBC 1993)
Second Verdict (BBC 1978)
Secret Army (1977-79)
Softly Softly (BBC 1966-69)
Softly Softly Taskforce (BBC 1969-75)
Space: 1999 (1975-7)
Stingray (ITC 1964)
Tenko (1983-5)
Z-Cars (BBC 1962-5, 67-78)

Doctor Who
The Android Invasion
Castrovalva
The Deadly Assassin
Earthshock
K•9 and Company - A Girl's Best Friend
The Keeper of Traken
Kinda
The Leisure Hive
Logopolis
Meglos
The Power of Kroll
Project Zeta Plus (unproduced)
Sealed Orders (unproduced)
State of Decay
The Visitation

Music
Doctor Who - The Music
Flutes of the Andes
Quest Under Capricorn
The Royal Hunt of the Sun

Next Episode:

Kinda

1st May 1995, on CMS1

Warning: This story may be unsuitable for the intellectually challenged, and viewers with a fear of snakes...